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HOW GERMANS HERE HAVE AIDED MUSIC

German-Americans Campaigning for Half-Million Dollar Exhibit at Panama Fair to Compensate for Mother Country's Refusal to Participate—Influence of Teutonic Musicians upon American Artistic Growth to be Shown in Palace of Culture

WITH Germany and the United States exchanging broadsides of caustic comment regarding the musical conditions in their respective countries, there is significant timeliness in a movement now being urged throughout this country by German-Americans who, on their own initiative, seek to do what the German Government refuses to do toward representing German institutions, including music, at the Panama-Pacific International Exposition, San Francisco, 1915. New York was made the pivotal point of this campaign last week when three representatives of the German-American auxiliary to the big fair pitched their tents in the metropolis. Their trans-continental tour is for the purpose of raising among German-Americans a half million dollars for the erecting, equipping and maintaining of a Palace of German-American History and Culture at the exposition.

"We have promised our constituents not to go back to California until we secure this \$500,000," declared Dr. Max Magnus, chairman of the committee, to a MUSICAL AMERICA representative, "and what's more we're going to get it!"

Similar enthusiasm was manifested by Edward F. Delger and Henry Fickhoff, the other members of the committee, and they announced that the support which they had already received from wealthy German-Americans in New York convinced them that they would be able to raise the large sum on their tour, which is to include some ten cities, including such centers of German-American population as Cincinnati, Milwaukee and St. Louis. It is significant that of this committee, which is urging the representation of German ideals at the exposition, two of the men, Messrs. Delger and Fickhoff, were born in this country, of German parentage. Although the three members of the campaigning committee belong to the period of middle age, no young Lochinvar that ever came out of the West could excel them in enthusiastic fervor.

That music will play the prominent part which it deserves in the German Palace at the fair is assured by the fact that Dr. Magnus, who is a prime mover in the project, is one of the presidents of the Greater Pacific Sängerbund. "They call me the 'Gross Präsident,'" added this genial music lover. He is also a prominent member of the San Francisco Musicians' Club, and many of the noted artists visiting the Golden Gate are guests at his hospital abode.

German Musicians' Work in America

"Our purpose in erecting this building," explained Dr. Magnus, "is not merely to do that which the German Government has failed to do. We want to show in concrete form the uplifting influence of German-American art and science in the development of this, our adopted country. First of all, in my opinion, is the big influence of those German musicians who have come here to live. Think of what a large percentage of America's music makers are of German birth—how many teachers and orchestral musicians! And there's the piano industry of this country with its German-American pioneers. All these phases will be mirrored in our building. The musical side of the venture is

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LEOPOLD GODOWSKY

Celebrated Polish Pianist who has been Making a Concert Tour of America—As Editor-in-chief of "The Progressive Series" he has just Completed a Valuable Contribution to the Educational Literature of the Pianoforte. (See page 13)

"DARLING OF GODS" FOR PUCCINI OPERA

Composer of "Butterfly" Negotiating for Rights to Another American Play—Arrangements Not Concluded, Says Belasco

GIACOMO PUCCINI has decided to set another American play to music, according to reports current in New York last week. It was said that "The Darling of the Gods," by John Luther Long and David Belasco, would be used for his next grand opera, and Mr. Belasco, who produced the play and holds the rights to it, confirmed the report that Puccini had made overtures for the work. He added that the negotiations had not been concluded.

George Maxwell, managing director in New York of Puccini's publishers, Ricordi & Co., said last Tuesday that he had received no word from the Ricordi's home office in Milan in regard to the report, although he had cabled for information. Mr. Maxwell considered the report of doubtful authenticity.

When Puccini was in London a few months ago he attended a performance

of "The Darling of the Gods" in its revival by Beerbohm Tree, and it was rumored then that he had the play in mind for his next opera. Later Puccini denied this, possibly because the time was not ripe for an announcement.

If Puccini does decide to use "The Darling of the Gods" it will be the third Belasco production that he has adapted to operatic purposes. "Madama Butterfly," also by Long and Belasco, and "The Girl of the Golden West," by Belasco alone, are the other two.

Andreas Dippel, who is to produce Puccini's operetta, "The Swallow," in New York next Winter, said last week that he had heard while abroad that Puccini had asked librettists who desired to submit scenarios to him to avoid Oriental subjects and pointed to this as an indication that the composer had already taken an Oriental libretto, probably "The Darling of the Gods."

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OPERA HOUSE OF ITS OWN FOR ST. LOUIS

Tentative Plan of Building Prepared, with Scheme to Make It Self-Supporting

ST. LOUIS, April 4.—Tentative plans for a St. Louis opera house have been announced by the Grand Opera Committee. The committee after five years of work and observation has arrived at the conclusion that the musical taste of the city has so far developed that it can support a regular opera season in an opera house of its own. The sort of building that is contemplated will be modelled somewhat after the municipal opera houses of Europe. It will contain an apartment hotel and business offices, with the auditorium in the interior, away from disturbing noises. There will be seating arrangements for 3,350 persons, and it is hoped to make the institution as far as possible within the reach of all music lovers, with prices as low as 25 cents. It is hoped that by devoting part of the building to utilitarian purposes the venture may become self-supporting.

Guy Golterman, a member of the committee, has issued a statement explaining the need of an opera house. The Coliseum is too big a building for operatic purposes, he says, and the Odeon has proved only fairly satisfactory. He continues:

"The new opera house essentially shall be an institution of service to the people—the home of operatic, symphonic and dramatic art and other institutions of educational entertainment, containing approximately 3,350 chairs, distributed in proper proportion about as follows: Parquet, 900; parquet circle, 500; balcony, 1,000; second balcony, 740; 35 parterre boxes (the golden horseshoe), 210; total seating capacity, 3,350, making possible a scale of prices within reach of all.

"Following closely well recognized lines of opera house construction as to stage, seating arrangement, etc., and with the open court serving as an approach to the massive entrances, the St. Louis Opera House will more nearly rival the government owned opera houses in Europe than the opera houses of any other North American city.

"I suggest a combination opera house and hotel apartment building, believing that these enterprises harmonize. The need in St. Louis of both amounts to a public necessity. One will help the other.

"Space in the building should be provided for conservatories of music, art studios and other arts and industries. The plan includes practical features without destroying the ideal.

"The Metropolitan Opera House in New York without loss of prestige rents one of its street corner spaces to a bank, another to a music store, and offices, studios and living apartments are found throughout the building above the ground floor. It is a serviceable building.

"A site west of Grand avenue on any one of five or six streets near the chief traffic center will be practicable for the St. Louis Opera House.

"The plan places the opera house inside of another structure without hiding it, and no rumbling of street cars will be heard within its walls.

"The open court shown on the plan is eighty feet wide—wider than an ordinary street—and 100 feet deep, containing 8,100 square feet, an area greater than occupied by any banking room in St. Louis except one. It is essential to inaugurate and conduct this enterprise along lines of practical idealism.

"The building should pay its expenses from year to year," concluded Mr. Golterman, "including possibly a nominal return on the investment. No more than this should be expected."

MACMILLEN SOLVES MYSTERY OF DISAPPEARANCE

American Violinist, Long Absent from Concert Field, Has Been Readjusting His Art to the Precepts of Leopold von Auer—His Veneration for the Famous St. Petersburg Master—A Musician with the Courage to Halt a Career of Alluring Prospects and Begin All Over Again

ILLI LEHMANN confessed that at the age of sixty she was still learning how to sing. Few artists, whether singers or instrumentalists, who have successfully traversed a few years of public career deem it consistent with their dignity to allow any semblance of apprenticeship to cling perceptibly to them—especially if they be young. Of course it is a rank platitude that the education of a true artist is never completed, that art is long and life short and so forth and so on. The little folks (figuratively speaking) of the profession love to dress themselves in an opinion of wisdom and gravity and to gabble these threadbare truisms which convey to the unwary a seeming of profundity and weightiness. But there are few who, if put to the test, would with good grace pursue their factitious doctrines to a logical conclusion.

The truest type of artistry involves a certain element of humility, and humility of a kind is essential to advancement. Moreover, it demands rare moral courage and the agency of indomitable will. It is none too often that one encounters the artist, who having labored intently and striven for perfection under the guidance of several recognized masters and having begun a career under brilliant auspices with the most alluring future prospects, will suddenly be seized with discontent at his own accomplishments and forthwith renounce all idea of immediate facile conquest in order to revert to the study of first principles, so to speak, and satisfy his innermost scruples for self-perfection by what on the surface might seem wearisome, grinding toil. Yet such, in substance, has been the course pursued by Francis Macmillen.

Three years or so have passed since the young American violinist was last heard in New York, on which occasion he had greatly delighted the natives with his admirable playing and the greater promise which it held forth. Then one gradually lost sight of him. Time passed and many wondered why one who had shown himself capable of accomplishing what he had should thus disappear. There were vague reports of successes in Europe and such matters, but the young man remained, nevertheless, far from the ken of New York concert-goers.

Two weeks ago he returned to the platform of Carnegie Hall and connoisseurs noted various changes in his playing. And well they may have, for Mr. Macmillen had been laboring to that end. He had not been spending his time abroad solely in making a triumphant tournee but had devoted the larger part of it to study—study of the most painstaking and, as it were, self-sacrificing kind. He had submitted earnestly and eagerly to the tutelage of Leopold von Auer in St. Petersburg. And though he had studied long and sedulously with César Thomson, Carl Flesch, Carl Halir, Joachim and others, had shown himself ready if necessary, to unlearn what he had learned and patiently to begin afresh.

Veneration for Auer

Upon the famous Russian preceptor of Parlow, Zimbalist and Elman the American player looks with a veneration almost akin to idolatry. He fairly exudes enthusiasm in speaking of Auer and he fairly radiated devout partisanship when, on the day after his New York recital, he spoke of his studies with the Russian master to a representative of MUSICAL AMERICA.

"In spite of the sentiments of gratitude, respect and the utmost good-will which I shall always bear toward the other masters with whom I have worked," he said, "I cannot deny that I derived from Auer much that could be



Francis Macmillen, the American Violinist, Who Returned to the New York Recital Field Last Month After an Absence of Three Years. Inset, Mr. Macmillen and His Master, Leopold von Auer. Snapshot Taken in St. Petersburg.

acquired at the hands of no one else. Some time ago I decided that I stood in need of just such instruction as he alone could furnish and this in spite of the success which I had thus far attained. Consequently I renounced voluntarily the possibilities of an artistically promising tour and betook myself to St. Petersburg.

"Auer is besieged with would-be-pupils but he exercises discretion in selection. He will not expend his time on those who show no promise and who perceptibly lack certain qualities indispensable to the true artist. But the interest he does show in those under him is truly wonderful, something which, once experienced, is never to be forgotten.

Laying New Foundation

"At first he did not seem to grasp fully the fact that I wanted to study everything with him. He thought I merely came to him as an artist desiring advice on certain points and I found myself continually obliged to request him to treat me quite as he would an elementary pupil. When he would offer to take me to a recital by Kreisler or some other artist of eminence I would astonish the good man by declining and requesting him instead to allow me to attend a concert at which some of his ten or twelve-year-old pupils were playing. From them I knew I should be able to derive more information about certain points on which he laid stress than I could by listening to the playing of some celebrity.

"The consequence of my year's study with Auer—the rapidity of one's progress at his hands is astonishing—was that I made radical changes in my style and methods of playing. I unlearned most of what I had previously acquired and built up an almost entirely new manner. Many of Auer's cardinal principles are diametrically opposed to those of the masters under whom I had previously studied. Tone-production with Auer is consummated in a very different manner from what it is with most other teachers. It becomes largely a matter of the left hand. Contrary to the usual procedure Auer requires great finger pressure. In the case of the right hand he requires that strength shall be derived from the wrist, not the whole arm.

"Tone is with him the foremost essential in violin playing. And from the quality of tone produced by his most prominent pupils the efficacy of his methods of production can be readily surmised. Certain of the foremost violinists have unconsciously applied in their playing some of the principles which he advocates. But none seems clearly and definitely to have formulated

them into tangible theories. Moreover, some of the leading artists who have not actually studied with Auer seem to have recognized the justice of his methods. I may even say that Mr. Kreisler has been influenced by them. Listen, for instance, to the volume and quality of tone to-day, and note the difference (especially as regards volume) as compared with what it was a number of years ago. It is only characteristic of a great artist like Kreisler, however, to profit by the revelations of a great pedagogue like Auer.

More than Technic

"Though stress is not so generally laid on the fact, Auer is an incomparable technician. It would be quite absurd, for example, to consider him inferior to Sevcik in this respect. But he teaches and, in turn demands more of his pupils than perfection in mechanism. In particular he is desirous that the pupil possess individuality. This he seeks to develop and he will consequently never force his own ideas of interpretation upon a student. I have known a prospective pupil to come to him for instruction, but when the master had decided that he gave no promise of becoming a true artist he would decline to give him instruction, alleging want of available time by way of excuse.

"I am not at liberty to give detailed information in regard to all that I learned with Auer. The great professor is reluctant to have what he considers the secrets of his craft made public during his lifetime. I myself have written a book on my studies with him but am not free to publish it while he lives. It is based on observations by my mother and myself. To some it may seem hazardous for a young player to do what I have done—that is to say, after grounding myself in one method to unlearn practically all I had learned and to begin anew. But if a person is well-balanced and properly intelligent I do not think this involves any danger. Of course I was able to retain some

"DARLING OF GODS" FOR PUCCINI OPERA

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"The Darling of the Gods" was first produced in New York in 1902, with Blanche Bates in the leading rôle. A picturesque and stirring drama of old Japan, it was a sensational success here, as it was later in London, and its susceptibility to operatic treatment has often been remarked.

MUSICAL AMERICA'S European correspondent, Dr. O. P. Jacob, sends word from Milan that the Ricordis have ob-

things that I learned from my other mentors, since they were compatible with Auer's teachings. But I should like to make it clear that in esteeming him as I do I speak from the standpoint of one who has satisfactorily undergone a most comprehensive training at the hands of distinguished masters, not as one whose previous studies have been incomplete or superficial." H. F. P.

HOW GERMANS HERE HAVE AIDED MUSIC

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one that appeals immediately to the men whom we are interesting in the project. To-day I was talking with a prominent New Yorker and he said: 'You talk about showing the influence of German art—what influence has German art on the painters and sculptors of this country?' I had to admit that it has very little influence, for in my younger days I used to live with a lot of artists in New York and I remember almost all of them had studied in Paris. But I said to this man, 'How about the German musical influence? We're going to bring that out strongly in our Palast Deutsch-Amerikanischer Kultur.' Immediately he was interested and I feel sure that we'll have his support. Such is the deep appeal of music."

The German building at the fair is to be modeled after the old Rathaus in Munich. "At one end of the great hall," said Dr. Magnus, "I hope we shall have a pipe organ, and this hall will be just the place for the visiting choruses to give their smaller concerts. Then the musical influence of German-Americans will be represented by the exhibits. We shall have no competitive exhibits in this building, but by research in the museums we will bring forth a lot of interesting data on the Teutons' share in America's musical uplift.

"German week at the fair will be August 1-8. Just before that there will be a big festival of our coast Sängerbund at Los Angeles, and the entire choral body of 2,000 will come immediately to San Francisco. On August 4 there will be the reception concert at San Francisco's German House. The next day is the Bundeskonzert at the Auditorium, which seats 5,000 on the ground floor and as many more in the amphitheater. The only drawback is that it has no stage, but we'll provide a temporary one. On August 6 we shall have Beethoven's Ninth Symphony. We'll have famous soloists, and the American choruses are anxious to join our singers in this work, for which we'll have an eminent conductor. Then on August 7 we're to have the unveiling of the monument of Beethoven presented to the city by the Beethoven Männerchor of New York." K. S. C.

Amy Neill, Chicago Violinist, Scores Success at London Début

LONDON, April 3—Amy M. Neill, a young Chicago violinist, protégée of the late Joseph Fels, of Philadelphia, earned the liking of the critics and the warm applause of her audience when she gave her first recital at Steinway Hall yesterday afternoon. Mr. Fels heard Miss Neill play at a ship's concert two years ago, while crossing the Atlantic and agreed to double any sum the passengers would subscribe toward her musical education.

Ten Minutes of Applause Follows Schumann-Heink Brooklyn Recital

Heartfelt testimony was given Mme. Schumann-Heink at the Brooklyn Academy of Music on March 30, when she appeared in recital, assisted by Nina Fletcher, violinist. The program contained twenty vocal numbers of much diversity and strength. At the close, when Bizet's "Agnus Dei" had been given as an encore, the applause continued for ten minutes, few of the big audience leaving until encores were granted.

tained for Puccini the right to make an operatic setting of Ouida's novel, "Two Little Wooden Shoes," the libretto to be written by Cav. Adami, critic of *Della Sera*. However, as Puccini is under contract to write the music for "The Swallow," it is likely he will have to postpone the other work for the time being. There is also a report that Mascagni is at work upon a version of the Ouida novel and that their choice of the same subject is likely to lead to litigation.

COLLECTING AMERICAN VERSIONS OF OLD WORLD FOLK SONGS

Uncle Sam Behind Movement to Preserve Survivals in This Country of English, Scotch and Other Ballads That Have Come Down from Colonial Times—Federal Bureau of Education Co-operating with Professor Smith of Virginia—A Movement of Great National Significance from Which Important Results Have Already Been Obtained

By WALDON FAWCETT

TO collect the American survivals of old ballads—American versions of Old World folk songs—is the object of one of the latest undertakings of the United States Government. This country-wide quest for ballads that occupy a conspicuous place in the history of music is significant for several reasons. Obviously, it should produce results of value to practical musicians and to the lay public that is interested in musical history and musical progress. Added to this is the meaning of the movement as indicative of a deeper and more tangible interest in music on the part of our national Government, which, in the estimation of many persons, has heretofore been remiss in this respect.

The search for the old ballads is being prosecuted by the Bureau of Education of the Department of the Interior, in co-operation with Dr. C. Alphonso Smith, the Edgar Allen Poe Professor of English in the University of Virginia and founder and president of the Virginia Folk Lore Society. Here is another element that has significance not only in the present instance, but likewise for the future, namely, the manifest willingness of the Federal Government to co-operate with individuals and private agencies in movements in behalf of musical progress, and to bear the major portion of the expense connected therewith. Particularly has this been the recent policy of the Bureau of Education, which has been aroused to an appreciation of the place which music should hold in the life of the people by observation of the success of the introduction of music in the public schools and the resultant benefits.

The quest for old ballads which is being prosecuted by the joint forces above mentioned has now been in progress for several weeks and the interest manifested by the public and the results achieved have been most encouraging. In inaugurating this work it was decided for various reasons to confine the first quest to English and Scottish popular ballads, but the moving spirits in the enterprise had in mind from the outset to expand the scope of the search later. This desire on their part has been strengthened by many of the expressions that have reached them. It is urged that the ballads of other nationalities, for instance, the Irish, which have been extensively rooted in America, should be sought out and perpetuated in similar manner and particularly have many volunteer correspondents insisted that Uncle Sam should do something toward the compilation of a complete, authentic, official chronicle of the old negro melodies.

National Significance

In explaining the governmental quest for old ballads, P. P. Claxton, United States Commissioner of Education, said: "Whatever has, at any time, appealed to the best emotions and moved the heart of a people must have for their children and their children's children political, historical and cultural value. This is especially true of folk tales and folk songs."

"The English and Scotch popular ballads which we are now seeking helped to mold the character of the men and women who made up the larger part of the colonial population of this country. For generations these ballads of the lowlands and highlands of England and Scotland were sung along the Atlantic coast and in the valleys of the Appalachian Mountains. The descendants of English, Irish and Scotch-Irish colonists took many of them with them on their march across the continent, and the ballads were familiar in childhood to millions of men and women whose children have never heard them. Before the march of the public school, the public



Dr. C. Alphonso Smith, the Chief Figure in the National Movement to Preserve American Survivals of Old World Ballads—Above, a Typical Old Southern House Occupied by One Family for Several Generations. It Is in Such Places That the Search for the Old Songs Is Being Prosecuted with Especial Vigor

library, urban civilization, and modern industrial and commercial life, they have vanished, but they still have their value, and we should not permit them to be lost out of our life. The nation will be poorer if we do.

"The first step in our present undertaking is to determine where any of these ballads or their variations are now to be found among the people and the Bureau of Education welcomes the co-operation of Dr. Smith in the collecting of the survivals of these ballads. I hope that every person who is in a position to give any information regarding the old ballads will help us, for such co-operation may result in saving to the nation many valuable treasures."

To the correspondent of MUSICAL AMERICA, Dr. Smith, at the University of Virginia, stated that he was well satisfied with the progress made in the limited time that has elapsed since the national project was undertaken. Said he: "The movement has aroused great interest all over the country." Professor Smith is especially insistent upon the importance of prompt action in this matter. "If our American versions of these old ballads are not collected quickly," said he, "they can never be collected at all. It is now or never. Many influences are tending to obliterate them. Catchy, but empty songs, not worthy of comparison with them, the decadence of communal singing, the growing diversity of interests, the appeal to what is divisive and separate in our national life, the presence of the artificial and self-conscious in modern writing are depriving our homes and schoolrooms of a kind of literature which, for community of feeling, for vigor of narrative, for vividness of portraiture, and for utter simplicity of style and content is not surpassed in the whole history of English or American song."

Virginia's Pioneer Society

Asked to tell MUSICAL AMERICA what impelled him to take up this work and, in turn, to enlist the national government in the crusade, Professor Smith said: "My interest in the matter is a thing of long standing, but it is only recently that I have begun to realize what a vast and interesting body of song literature handed down through oral tradition is waiting to be garnered. The Folk Lore Society of Virginia, which was founded on April 13, 1913, and of which I happen to be president, is an expression of this interest. This society, purely a State organization, was formed for the express purpose of collecting the English and Scotch ballads surviving from lip to lip in the State of Virginia, and has already found twenty-six of these old songs, a larger number, I believe, than has yet been reported from any other State. Three of these are Robin Hood ballads, not one of which has hitherto been found surviving in the United States."

Professor Smith asks MUSICAL AMERICA to make clear one point that has caused some confusion in the "letter campaign" which has been conducted from Washington in an effort to interest musicians, school teachers and others in the search for old ballads. "Our quest," explained the prime mover in the enterprise, "is not for old books, but simply and solely for the ballads that have survived without the aid of the printing press. The report of even a fragment of

one of these old songs will be welcome. It is desired to know, first, how many of the ballads and how many versions of the same ballad there are in each State, and to that end all persons who are willing to co-operate are asked to write down and send to Washington any versions of the ballads which they may discover. Two versions of the same ballad are almost as valuable to us as two different ballads."

"When the returns from the different States under this initial ballad census have been received and classified a circular giving the results will be sent to all who have co-operated. With this information in hand it is hoped that interested persons residing in each State in which there is no folk lore or ballad society will be impelled to form such an association on a definite basis of ascertained results, and thus continue the search. Those States or communities that already have such societies can use the information thus acquired in whatever way they deem best. It is believed, however, that State organizations will be found most efficient in this rescue work on behalf of the old ballads. Not until each State feels itself responsible for the collection of the ballads surviving within its own borders will the search be complete even approximately or the results at all satisfactory. But if each State joins in a sort of co-operative ballad union a work may ultimately be written that will be significant and interesting in the highest degree."

Because the United States Bureau of Education is intimately in touch with teachers in all parts of the country an effort has been made at the outset to induce all teachers to lend a hand in this quest. The officials also feel that teachers are especially well placed to unearth the well-nigh forgotten ballads because of their opportunities for coming in contact with the home life of families—mayhap in isolated communities. However, the crusade is by no means limited to teachers and the co-operation is besought of any and all persons who may feel impelled to enter into the movement. It is hoped that musicians will be only too anxious to further the quest in anticipation that material may be discovered which will prove available for concert programs.

Professor Child's Researches

In order that all those who are helping in the ballad hunt may have a definite basis on which to work, the Bureau of Education has published for free distribution a list of the 305 old ballads enumerated in Prof. Francis J. Child's famous work on "The English and Scottish Popular Ballads." In view of the fact that no other investigators have ever succeeded in increasing the number of ballads noted in this authoritative research work, it naturally follows that the greatest interest will be aroused should the present search disclose any additional ballads or any worth-while versions, not heretofore known, of familiar ballads.

To an extent the task now undertaken by the Bureau of Education and Professor Smith may be said to supplement the work done by Professor Child, inasmuch as the last mentioned authority made no studied attempt to collect the American survivals of the old ballads, but dealt with this important phase of the subject only incidentally. The informa-

tion in the hands of Professor Child seemingly indicated the survival in the United States of only about seventeen out of the list of more than three hundred ballads. Latterly, however, at least fifty-six of the listed ballads have been located—brought over by the earliest settlers and kept alive through oral tradition ever since—and inasmuch as the organized search for this musical lore has scarcely started it is hoped that ultimately a surprising number of the time-tried songs will be disclosed.

Asked to say a word for MUSICAL AMERICA regarding the future of this new movement Professor Smith replied: "The quest has been so far confined to English and Scotch ballads, chiefly because these have been definitely numbered by former Professor Child of Harvard University, and because we can thus prosecute our search with a definite end in view; but I should like to see the movement extended to the quest of other legends and songs and traditions as soon as our quest of the popular ballad is ended."

Federation Officers Visit Los Angeles

LOS ANGELES, March 31.—On Wednesday of last week, F. W. Blanchard, at the head of the local movement to bring the prize opera competition of the National Federation of Music Clubs to Los Angeles, gave a reception to the president of the federation, Mrs. J. E. Kinney, and to the vice-president, Mrs. Emerson Brush, who are in Los Angeles to make arrangements for the meeting of the federation here in 1915. They met in conference with Charles Wakefield Cadman, president of the National Congress of Musicians, which will also meet here at the same time. Mr. Blanchard's reception was held at the Gamut Club. A program was given by the Brahms Quintet, which played two movements of a Metzdorf Quintet; the Gamut Club tri-quartet, singing three numbers, and Mrs. L. J. Selby singing Mr. Grunn's "Life's Meaning." W. F. G.

Stransky and Vogt Plan Joint Festival for New York in 1916

TORONTO, CAN., April 8.—A proposal of interest to New York music lovers was discussed here last week by Dr. A. S. Vogt, conductor of the Mendelssohn Choir of Toronto, and Josef Stransky, conductor of the New York Philharmonic Orchestra. It is the reproduction by these two organizations in New York of a big musical festival held in Berlin on the twenty-fifth anniversary of the German Emperor's reign. The program will include leading works of Beethoven, Brahms and Bach, conducted by Mr. Stransky and Dr. Vogt. It will be impossible to hold the concerts until 1916, one year after the choir returns from its European tour. The choir will probably not sing in New York on its way to Europe. R. B.

Clarence Whitehill for Covent Garden

Clarence Whitehill, baritone, of the Chicago Grand Opera Company, has been engaged to sing at Covent Garden, London, this Spring. Mr. Whitehill sings his last performance with the Chicago company in Milwaukee, on April 25, in "Parsifal." His first performance at Covent Garden will be May 4.

SEASON OF FAREWELLS BEGINS AT METROPOLITAN

Mme. Fremstad's Wonderful "Sieglinde" Viewed for Possibly the Last Time as "Walküre" Inaugurates the Final Month of the Operatic Year—"Rosenkavalier" Has Its Eighth and Last Performance—Hempel Reappears as "Violetta"

NO business of paramount importance was transacted at the Metropolitan Opera House last week, repetitions with no significant changes of cast holding forth at evening performances and matinées. "Walküre" was sung on Wednesday evening of last week, attaining its seventh hearing of the season. Nevertheless, the audience was large and there was abundant enthusiasm. The rôles were in familiar hands, save that Mme. Ober replaced Mme. Homer as *Fricka*. Her characterization was vocally opulent and superb in its dramatic weight, queenly dignity and nobility of bearing. Mme. Fremstad's *Sieglinde*—seen, alas, probably for the last time—conveyed to the great artist's numerous admirers something of a pang at the thought that they will in the future be obliged to dispense with this marvelous impersonation—one on which the Metropolitan could always justly plume itself. Mme. Gadske and Messrs. Berger, Weil and Ruysdael completed the cast.

"Rosenkavalier," in spite of the adverse criticism which it called forth in many quarters when first heard here last December, has surpassed all other novelties of the season in the number of hearings it has been accorded. Last Saturday night it was done for the eighth and last time. Except that Vera Curtis replaced Rita Fornia as *Mariandel* effectively and Robert Leonhardt was *Faninal* in place of Mr. Weil, the cast was as at previous performances. It must be admitted even by those who for this reason or for that dislike the work that Strauss's comedy has more than held its own at the Metropolitan, and that it seems destined to remain firmly intrenched, for the time, at least, in the repertoire. Whatever one may think of its legitimacy as an art-work, it is, in colloquial parlance, "good fun." And for the sake of the marvelous trio, the two love duos and sev-

eral other musical episodes, it is distinctly worth hearing repeatedly.

As usual, the outstanding features of the representation the other evening were the *Marschallin* of Mme. Hempel, the *Octavian* of Mme. Ober and the *Baron* of Mr. Goritz. The first of these is one of the most exquisitely finished and true

METROPOLITAN OPERA HOUSE CALENDAR.

WEDNESDAY Evening, April 8, Charpentier's "Julien." Miss Farrar; Messrs. Caruso, Gilly. Conductor, Mr. Polacco.

Thursday Evening, April 9, Wolf-Ferrari's "L'Amore Medico." Miss Bori, Mme. Alten; Messrs. Cristalli, Pini-Corsi, Rothier, De Seguro, Leonhardt, Bada, Ananias. Conductor, Mr. Toscanini. Followed by the same composer's "Secret of Suzanne." Mme. Alda; Messrs. Scotti, Bada. Conductor, Mr. Polacco.

Friday Afternoon, April 10, Wagner's "Parsifal." Mme. Fremstad; Messrs. Berger, Weil, Goritz, Witherspoon. Conductor, Mr. Hertz.

Friday Evening, April 10, Massenet's "Manon." Miss Farrar; Messrs. Caruso, Gilly, Rothier, De Seguro. Conductor, Mr. Toscanini.

Saturday Afternoon, April 11, Wagner's "Siegfried." Mmes. Gadske, Homer, Sparkes; Messrs. Jörn, Weil, Reiss, Goritz, Ruysdael. Conductor, Mr. Hertz.

Saturday Evening, April 11, Ponchielli's "La Gioconda." Mmes. Destinn, Ober, Duchêne; Messrs. Martin, Amato, De Seguro. Conductor, Mr. Polacco.

Monday Evening, April 13, Humperdinck's "Hänsel und Gretel." Mmes. Mattfeld, Alten, Homer; Mr. Goritz. Conductor, Mr. Hertz. Followed by Leoncavallo's "Pagliacci." Miss Bori; Messrs. Caruso, Amato. Conductor, Mr. Polacco.

Tuesday Evening, April 14, special gala performance, "La Traviata" (Act I). Mme. Hempel; Mr. Cristalli. Conductor, Mr. Polacco. "Madama Butterfly" (Act II). Miss Farrar, Mme. Fornia; Mr. Scotti. Conductor, Mr. Toscanini. "Lohengrin" (Act I). Mmes. Gadske, Homer; Messrs. Jörn, Weil, Witherspoon, Schlegel. Conductor, Mr. Hertz. "La Bohème" (Act I). Mme. Alda; Messrs. Caruso, Gilly, De Seguro. Conductor, Mr. Polacco.

Wednesday Evening, April 15, Wagner's "Tannhäuser." Mmes. Gadske, Fremstad; Messrs. Berger, Weil, Alt-house, Witherspoon, Ruysdael. Conductor, Mr. Hertz.

Thursday Evening, April 16, Verdi's "Aida." Mmes. Destinn, Ober; Messrs. Caruso, Gilly, Rothier. Conductor, Mr. Toscanini.

Friday Evening, April 17, "L'Amore Medico" and "Il Segreto di Suzanna." Casts as above.

Saturday Afternoon, April 18, Humperdinck's "Königskinder." Miss Farrar, Mmes. Fornia, Mattfeld, Robeson; Messrs. Jörn, Goritz, Reiss, Ruysdael. Conductor, Mr. Hertz.

Saturday Evening, April 19, Mozart's "Die Zauberflöte." Mmes. Destinn, Hempel, Alten; Messrs. Berger, Reiss, Leonhardt, Witherspoon, Schlegel. Conductor, Mr. Morgenstern.

moving impersonations to be heard at the Metropolitan. It places Mme. Hempel in the foremost rank as a lyric-dramatic artist. The true stature of this singer was not altogether appreciated on the strength of her coloratura work last season. In Strauss's opera her virtues stand forth incontrovertibly.

Miss Hempel's "Violetta"

The early Verdi operas, "Trovatore," "Rigoletto" and "Traviata," have all but dropped out of sight at the Metropolitan these days. The first two, indeed, have not figured on the bills at all this Winter—an almost unthinkable condition ten years ago. "Traviata" has been heard once, but the audience was small

and apathetic. On Monday evening the faded work was heard a second time and, while the house was by no means overcrowded, a larger gathering was in evidence than at the previous presentation. Mme. Hempel's *Violetta*, though not equal to her *Marschallin*, her *Eva*, her *Queen of the Night*, was naturally the brightest element of the performance. While originally billed as an exponent of florid song, she has shown herself far better equipped for the duties of a purely lyric soprano. Hence her *Violetta* is more satisfying in the later acts of this work than in the first, the only one in which Verdi has suffered his heroine to affect the ornamental type of vocalism. These later portions she sings and acts expressively. Her coloratura in the opening act was sufficiently brilliant, however, and a high E flat, thin though it was, insured her a hearty demonstration after the "Ah! fors'è lui." Mr. Amato, the *Germont*, won an ovation for his "Di Provenza il Mar." Mr. Cristalli was the *Alfredo* and Mr. Polacco conducted with as much care and energy as if for a more modern and technically complicated score.

"Magic Flute" Again

That "The Magic Flute" has lost none of its magnetic drawing power of last season, when it had the *réclame* of a gala revival, was indicated on Thursday evening of last week when the fantastic opera was greeted by a very numerous audience. There was the same appeal, moreover, in the melodious Mozart score and it was as brilliantly sung as usual by the strong cast. There was considerable interest in Hermann Weil's singing of the *Sprecher*, a rôle formerly sung by the late Putnam Griswold. Mr. Weil contributed the requisite dignity and admirable sonority of tone to his delivery of the part.

Herbert Witherspoon returned satisfyingly to the rôle of *Sarastro* and coped successfully with the abysmal lower tones of the two arias. Frieda Hempel aroused fervent applause with her florid singing, and Emmy Destinn, Bella Alten, Otto Goritz and Albert Reiss made their wonted admirable contributions to the performance, which was under Alfred Hertz's bâton.

In the special matinée for children on Friday afternoon of last week, "Hänsel und Gretel" and "Pagliacci" constituted the bill. Both performances, the former conducted by Hans Morgenstern and the latter by Mr. Polacco, gave much pleasure. Karl Jörn was an excellent *Canio* in the Leoncavallo work. The antics of Albert Reiss as the *Witch* and the comedy and singing of Mmes. Mattfeld and Alten in "Hänsel" sent the youngsters in the audience into ecstasies.

"Orfeo" on Friday evening served to bring forward Mme. Rappold for the first time this season. Her *Euridice* on this occasion seemed a more successful feat than it used to be and her singing was, in general, excellent. Mme. Homer's *Orfeo* was again a thing of beauty and Mmes. Sparkes and Casc completed the cast efficiently.

Hundreds of persons were turned away from the Saturday matinée performance of "Tosca" with the alluring combination of Caruso, Farrar and Scotti. Before the curtain rose there were offers of \$20 apiece for orchestra seats, but none was to be purchased at any figure. Miss Farrar's performance of the title rôle was again magnetically effective. Mr. Caruso aroused the customary outburst with his "E lucevan le stelle," and Mr. Scotti dominated the action with his tremendously powerful *Scarpia*. Mr. Polacco guided the ensemble skilfully.

GEORGE HAMLIN DEFENDED

To the Editor of MUSICAL AMERICA:

The letter signed "A Chicago Musician" in the Open Forum of your issue of April 4 proves chiefly what a dastardly thing a newspaper interview can be! The cabled interview with George Hamlin which appeared in a Chicago newspaper March 10 reported him as saying that he "doubted whether there was more than one teacher in Chicago competent to coach students in operatic rôles."

Friends of the genial tenor, feeling positive that he was incapable of making so bald a statement and that he had been misquoted, communicated with him concerning this, and in reply another cabled

interview followed, March 19, in the columns of the same newspaper, which should have set at rest any doubts as to Mr. Hamlin's real meaning and his loyalty to his own country and city.

As a matter of fact, I do not know any artist who is more loyal to American musicians and has greater confidence in the ultimate pre-eminence of musical America than Mr. Hamlin. His introduction to Berlin concert-goers in a recent recital in the German capital of two songs by a young Chicago composer, John Alden Carpenter, indicates something of this.

Any fair-minded remarks, concerning comparative advantages for the operatic student in this country and Europe, at the present time, must needs endorse all he says, very heartily.

As a matter of fact, we have three opera companies in the United States, while Italy alone has nearly eight hundred. What chance has the young operatic student to obtain the requisite routine work without going abroad? The answer is self-evident. However, the love of opera is growing rapidly in this country and no doubt soon the operatic student will no longer need to leave his own shores to become proficient in his art. This has already been demonstrated in all other branches of music.

ANOTHER CHICAGO MUSICIAN.

Michigan Boulevard,

Chicago, April 6, 1914.

[This letter was received too late for publication in MUSICAL AMERICA'S Open Forum.]

Philharmonic Elects Officers

At the meeting of the Philharmonic Society of New York in Carnegie Chamber Music Hall, on the afternoon of April 6, the following officers were elected: Directors, Henry E. Cooper, Mrs. George L. Cheney, Rudolf E. F. Flinch, Felix F. Lufels; trustees of the property of the society: Richard Arnold, Rudolf E. F. Flinch, Henry E. Cooper and J. D'W. Cutting.



LOIS EWELL

Soprano, Century Opera Company proudly declares she acquired her knowledge of vocalization and tone production in NEW YORK

For four years the pupil of Mr. FREDERICK H. HAYWOOD, she resumes work with him this Winter.—*Musical America*, October 11, 1913.

Miss Ewell did quite as much with the rôle of Leonora as did Madame Gadske. The natural beauty and sympathy of the voice are now enhanced by the splendid control displayed in its use. An exquisite mezzo voce proves that this control is based upon a method correct in every detail of tone placing and production.—Glenn, Dillard Gunn, *Chicago Tribune*.

In the rôle of *Marta*, once sung by Destinn, it can be said that Lois Ewell measured up to her distinguished predecessor surprisingly well.—W. B. Chase, *New York Evening Sun*.

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Soprano

PROGRAM.

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Bist du bei Mir.....Bach
Divinités du Styx.....Gluck
O Willow, Willow, Willow Traditional English

Ständchen.....Schumann
Lotosblume.....Schumann
Nach einem Regen.....Hugo Rasch
Eventide.....Backer-Gröndahl
Söndag.....Armas Järnefelt

Dezember.....Enrico Bossi
In quelle trine morbide (Manon Lescaut).....G. Puccini
Vyetchno awedin.....P. Reutschitsky

A garden is a lovesome thing (MS).....Cecil Engelhardt
Reminiscence.....A. H. Ryder
Three Fairy Songs (MS).....Cecil Engelhardt
Elfand—Fantasy—Will-o'-the-Wisp.....H. Clough-Leigher
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Puppet Miniatures of Flonzaleys "Play" at Dinner in Their Honor

Chicago Woman Models Reproduction of Famous Musicians, Performing a "Schoenberg Quartet" Written in 19/25 Time by Frederick Stock—Reflecting the Personal Characteristics of These Chamber Music Interpreters

TO be confronted by themselves in miniature—perfect in every detail from poise to personal idiosyncrasies of expression and dress—was the experience of the Flonzaley Quartet at a dinner given in their honor in Chicago. The surprise came when a floral centerpiece was suddenly lifted, revealing to the astonished Flonzaleys a tiny model of themselves seated on a platform, playing Schoenberg. The group was the work of Mrs. Francis G. Lee, daughter of Mr. and Mrs. J. J. Glessner, by whom the dinner was given.

The four musicians are seated on a mahogany platform and are carefully studying the music, which rests on properly constructed racks. Each member occupies a posture readily recognizable to any Flonzaley concertgoer. Adolfo Betti has his Stradivarius tucked under his arm, and is giving a few preliminary instructions. Alfred Pochon is tuning his violin and Iwan d'Archambeau his 'cello, while Ugo Ara, his viola at rest, is absorbed in contemplation of the score. Hair, attire and facial expression are all faithfully reproduced, while such details as jewelry and individual peculiarities of dress have not been overlooked.

Not the least interesting feature of the model, which is encased in a plate-glass cabinet, are the fittings of the handsome box in which it rests when not on view. Being eminently practicable, the box is appropriately fitted with compartments for accessories needed on tour. One marked "Advertising" contains a tiny reproduction of the Flonzaleys' familiar window card duly "dated" for the dinner occasion, while another labeled "Music" contains miniature copies of the "Schoenberg Quartet, No. 23"—a work deserving special study. It was written in Schoenberg's best style by Frederick Stock, conductor of the Chicago Symphony Orchestra, and is in 19/25 time. *Allegro senza spirito* and *Scherzo quasi prestissimo* are characteristic markings.

Other compartments in the case are for programs, likewise toy size, and for photographs, including two views of the model and a photographic reproduction of a cryptic poster. The latter bears the inscription "Sic Transit Gloria Mundi" and depicts a weird procession, which requires a word of explanation. First comes Mr. Pochon offering a horn of choicest bulbs to an elephant—the quartet's mascot. Next, on horseback, follows the quartet's equestrian, Mr. Ara; then a wolfhound from Mr. Pochon's kennels and next a kite-flying individual representing Mr. d'Archambeau, who has attained distinction as an amateur aerialist. Finally come two damsels bearing a flagon of Chianti, followed by two mushrooms, suggestive of a well known Flonzaley weakness.

How she made the little group is entertainingly set forth in Mrs. Lee's letter of presentation. "The first question to be decided," she explained, "was that of proportion, and this was fixed at one-tenth the actual size, since chairs could be had in those dimensions. These chairs, however, were originally red and gold with blue cushions. The cushions were removed, the paint scraped off and the chairs repainted. Then the various

parts of the group were slowly assembled. No music racks could be purchased, so it was necessary to have them made. A large one was secured, copied in base metal and nickel plated. These were fastened to the platform with sil-



Below: Puppet Reproduction of Flonzaley Quartet Made by Mrs. Francis G. Lee. Above: Cryptic Poster Representing Individual Characteristics of Quartet's Members

ver plated nails made especially to hold them.

"One of the first things I did was to measure some life sized instruments and work out the correct proportions. The instruments were faithfully carved out of wood by a professional violin maker, while the chin-rests I myself made of dental filling. The tail pieces and the pegs are of copper. The three highest strings on the violins are of horsehair, while the largest of all is a tiny bow winding. The bows are made of milliner's wire, and the frogs of bits of matches.

"As for the figures themselves, the first thing I did after securing four dolls of the requisite size was to remove half

the sawdust filling. The feet were originally brown with white socks, so I had to paint them black. The hands were cut from the arms of some French dolls, and being of bisque are so hard that it took one man over six hours to cut them. The heads came from the same dolls and had to be cut off at the neck so that they might be placed in a natural position. The eyes were originally black and the eyebrows quite without character. I painted both, using a photograph for a guide. The hair, beard and mustaches are modeled of a paste composed of plaster of Paris, glue and shreds of cotton.

"Mr. Pochon and Mr. d'Archambeau were very difficult—in fact, I had to do Mr. Pochon twice. For a time my work table contained a number of experimental heads in all stages and shades, many of them with different colors on opposite

WARN TEACHERS OF COAST OVERSUPPLY

San Francisco Musicians Show
Folly of Invading Field at
Time of Fair

Bureau of Musical America,
San Francisco, 376 Sutter Street,
April 1, 1914.

NO more important message can at this time be sent out to the musicians and music teachers of the United States than the reminder that, although a world's fair of the largest variety is to be held here next year, San Francisco is, nevertheless, the center of a comparatively small musical field, and this field will not be enlarged by the exposition. San Francisco as a place of music study cannot be expected to become immediately any more important than it is to-day.

Queries are coming from all parts of America as to the prospects of teachers desirous of locating here before the opening of the exposition. A candid statement may prevent disastrous results. California wants everybody to come to its exposition, but it wants nobody to come under a mistaken sense of the possibilities of earning a living here; and, above all things, it does not want to encourage the immigration of a lot of people who will not only fail in their own expectations, but incidentally will cut into the business of those who have been in the field for many years. Already the newcomers have overfilled the pedagogical field of San Francisco and its neighboring cities. And this in anticipation of a great rush of people to California in 1915! The truth is that the exposition will interfere with serious study rather than promote it.

Yvonne de Tréville gave her second recital last Saturday afternoon at the Hacienda del Pozo de Verona, the Pleasant home of Mrs. Phebe Hearst, a prominent patron of music. Among the many musicians she assisted to success was the late Putnam Griswold, whose widow is now a guest in Mrs. Hearst's home. A special train carried the San Francisco guests to and from the Hacienda for Miss de Tréville's recital, the program of which was the same as that given at the soprano's earlier recital.

Thomas Vincent Cator, Jr., a young California composer, supplied the main part of a program which was given last night at the Palace Hotel under the auspices of the chair of music of the San Francisco district, California Federation of Women's Clubs. He played the solo piano numbers and the accompaniments, and the vocal performances were by Mme. Gabrielle Chapin-Woodworth, soprano. She and the composer presented the following of his numbers: "A Northern Legend," "To Sleep," "Tennyson," "A May Song," "Mira Abbot Maclay," "What a Sea Shell Told," "In an Ocean Cave," "To a Humming Bird," "Anna Rozilla Crever," "A Western Love Poem," "Ride of Godiva," "Quest," "Clorinda Sings," violin obbligato by Mrs. Thomas Vincent Cator, Jr. Versatility seems to be the leading feature of Mr. Cator's work in composition, with spontaneity characterizing the forms of expression. One of this composer's songs was featured by Nordica at her last appearance here. In the interpretations last night Mme. Chapin-Woodworth brought out the fullest possibilities of the songs, giving especial interest to the "Ride of Godiva" and "Clorinda Sings." The words of "To a Humming Bird" won the prize in an international magazine contest, and Mr. Cator has been awarded exclusive rights for his musical setting.

THOMAS NUNAN.

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TWENTY-NINE WEEKS OF DIPPEL OPERETTA

Out-of-Town and Broadway Engagements Will Precede Season at Century

ANDREAS DIPPEL made public this week his plans for his season of opera comique beginning next Fall. He has mapped out a season of twenty-nine weeks, opening out of town, probably in Philadelphia, and returning to New York for a run at a Broadway theater until February 1, when the enterprise will be housed in the Century Opera House. As the company will require a large stage, it is probable that Weber & Fields's Forty-fourth Street Theater will be engaged for the performances prior to the Century opening.

Mr. Dippel intends to have a permanent orchestra of fifty pieces and a large chorus. In the matter of principals there will be no "stars," the emphasis being placed on artistic ensemble. The season will open with an operetta by Oscar Nedbal, and this and succeeding operettas will be continued for a run the length of which will be determined by the amount of public interest displayed.

RICORDI STATES HIS CASE

Says Paris Opéra Comique Has No Right to a Puccini Monopoly

MILAN, March 24.—Tito Ricordi informs the writer that he will leave for Paris the latter part of April to settle the dispute over the rights to three Puccini operas between the Paris Opéra Comique and the Boston-Covent Garden Company, which is to give a season at the Champs Elysées Theater. Mr. Ricordi, who is the head of the famous publishing house, which controls Puccini's operas, said he thought that the operas in question, "Madama Butterfly," "La Bohème" and "Tosca," would be found in the calendar of the Champs Elysées's season. Milan believes that this will be the case whether the matter comes to a lawsuit or is adjusted amicably.

"There can be no question of our ever having conceded the sole right of production of these operas to the Opéra Comique," said Mr. Ricordi, "and therefore the Opéra Comique is not justified in protesting against their production by Messrs. Russell and Higgins at the Champs-Elysée. He added emphatically that the controversy was merely the result of a misunderstanding of certain clauses in his agreement, not with the Opéra Comique, but with the "Société des Auteurs Dramatiques" in Paris. In this agreement no theater was accorded the exclusive right of production of these three operas. Mr. Ricordi claims that they may be given in Italian when and wherever he chooses to allow their production. O. P. J.

Heinrich Gebhard Plays in Canton, Mass.

CANTON, MASS., March 21.—Heinrich Gebhard, one of Boston's leading exponents of the Leschetizky school of piano playing, played in concert here on Sunday afternoon, March 15, in Unitarian Hall. The affair was one of a series of recitals, under the direction of Mrs.

Mr. Dippel hopes that Puccini's operetta, "The Swallow" will be ready in time for the opening at the Century Opera House. Other works which he will present are Charles Cuvillier's "Der Lila Domino," which will be given under the translated title of "The Purple Domino;" Leoncavallo's "La Reginetta delle Rose," which will probably be called "The Rose Queen," and Paul Eisler's "Frühlingsweibchen." Claude Terrasse, a French composer, is writing an operetta for Mr. Dippel. At the end of the season Mr. Dippel will bring over a French company to revive four of Offenbach's works. Among these are "La Belle Hélène," "Orphée aux Enfers," "Petit Duc" and "La Jolie Parfumeuse."

"Our productions will be different from those of the present musical comedy field in that the chief emphasis will be laid on the music and the manner of its presentation," says Mr. Dippel. "We shall have a permanent organization selected with as much care as that of any grand opera house."

"Another difference will be that our foreign works will not be 'adapted.' Our ideal will be to present translations rather than adaptations. We shall endeavor to fit ourselves to the operetta rather than the operetta to us, as is sometimes done when theatrical managers produce foreign pieces here."

Mary G. Reed of this town. Mr. Gebhard gave a program of varying interest and periods. The rendition of his own Gavotte was received with heartiest enthusiasm and he was obliged to repeat it.

Marie Sundelius with Noted Trio in Boston Concert

BOSTON, April 4.—Marie Sundelius, soprano; Anton Witek, violinist of the Boston Symphony Orchestra; Frau Vita Witek, pianist, and Heinrich Warnke, cellist, in an excellent musical program entertained the members of the Bostoner Deutsche Gesellschaft at a reception held on the evening of March 31, in Hotel Somerset, this city.

The program opened with a Beethoven trio by the instrumentalists, after which each artist was heard in solo. Mme. Sundelius was heard in a group of songs by Schumann, Schubert, Sjögren and Strauss. The beauty of her voice and her scholarly and fascinating interpretations were keenly appreciated.

Paterson Chorus Engages Percy Hemus for Third Time

Percy Hemus, baritone, is said to be the highest salaried baritone singing in the New York churches. He has recently been engaged as the soloist at the Second Church of Christ Scientist, New York. Owing to his success in his concert appearances, and in particular those with the Orpheus Club, of Paterson, N. J., Mr. Hemus has been re-engaged to sing for this club for the third time on April 15 on the occasion of the celebration of the anniversary of C. Mortimer Wiske as conductor.

Three Concerts in Three Days Record of Kathryn Platt Gunn

Three concerts in three days, March 25, 26 and 27, bear proof to the continued activity of Kathryn Platt Gunn, the young violinist. On March 25 Miss Gunn appeared at a musicale at the

home of Mr. and Mrs. John Headden, in Jersey City, where she played pieces by Friml, Kramer, Moszkowski, Couperin-Kreisler and d'Ambrosio. Sarasate's brilliant "Gypsy Airs" and Kreisler pieces were Miss Gunn's offerings as soloist on March 26 at the concert of the Choral Art Club of Brooklyn at the Bedford Presbyterian Church. The third consecutive appearance was Miss Gunn's assisting Albert Reeves Norton at a Lenten organ recital at the Reformed Church on the Heights, Brooklyn. Here she was heard to advantage in the Andante from the Mendelssohn Concerto, Drdla's "Souvenir" and the Couperin-Kreisler "La Précieuse."

Musical Celebrities Depart

Departing aboard the *Kaiser Wilhelm II* on Tuesday morning were Fritz Kreisler, the violinist; Victor Herbert, the composer, and Wilhelm Bachaus, the pianist.

Felix Fox Plays at Harvard Union

CAMBRIDGE, MASS., March 30.—Felix Fox gave a brilliant pianoforte recital at the Harvard Union on Friday eve-

ning, March 27, to a large assembly of the student body and friends, who were most demonstrative over his artistic performance. His program was as follows:

Presto, Graun; Organ Choral Prelude, "I Call on Thee, Lord," Bach-Busoni; First Movement from Sonata, Op. 39, Weber; Two Preludes, Impromptu, Ballade, Chopin; Clair de Lune, Philipp; L'Isle Joyeuse, Debussy; Pierrot, Cyril Scott; Barcarolle, Etude on False Notes, Rubinstein.

Another London Success for Victor Benham

LONDON, April 1.—Victor Benham, the American pianist, repeated his success in previous London appearances at his recital in Æolian Hall to-day. The critics praise both his technic and interpretation.

Katharine Goodson Sails for England

Katharine Goodson, the English pianist, sailed for her home in London on Wednesday, April 1, aboard the *Adriatic*. Miss Goodson completed her fifth tour of this country successfully and will return for a four-months' tour on January 1, 1915.



"Miss La Palme's diction is an object-lesson to all of her craft, and her clear, sympathetic voice is of itself a pleasure to hear."

This is the opinion of the music critic of the London Standard, expressed after Miss La Palme's last recital in London.

Beatrice La Palme

as

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MRS. ZAY RECTOR BEVITT

MRS. ZAY RECTOR BEVITT, the Pacific Coast representative, is doing a remarkable work in San Diego, Cal., with the children's classes and is one of the busiest and most successful teachers. Besides this she conducts four normal training classes for teachers in the Dunning System each year, beginning January 20th, April 20th, July 20th and October 20th. The climate of Southern California being so delightful at any time of year, it is a summer as well as winter resort, which attracts teachers for a period of rest and recreation, from all parts of the country, at the same time to take up the delightful five weeks course of study in the Dunning System with Mrs. Bevitt, who is a recognized teacher of great ability, having been associated with the College of Music in Cincinnati and Brenau College, in Georgia. The great enthusiasm of her teachers is filling her classes for the 20th of April and July, as it enables the teachers in the Southwest to take the course with but little expense.



CARRIE LOUISE DUNNING

MRS. CARRIE LOUISE DUNNING, originator of the Dunning System of Improved Music Study for Beginners, has recently closed her season of normal training classes for teachers, the last class being held in Philadelphia, Pa., many of the leading teachers taking advantage of the opportunity of personal instruction with Mrs. Dunning while she was in that city. Mrs. Dunning will open her Summer classes in Portland, Oregon, June 21st, this being a delightful city for the teachers of the North-West to meet to take up this wonderful course of study for five weeks. The second class will open in Chicago, August 10th. This city so central and accessible makes it a most convenient place for teachers North, South, East and West to go for this course. As Mrs. Dunning assists the teachers in securing pleasant, reasonable places to live, in both Chicago and New York City, where she will open a class September 18th, it relieves the teacher from anxiety in visiting a strange city. Amidst the kaleidoscopic changes in pedagogical efforts of the present day, one is gratified to find an invention of ten years standing grown into a powerful force in the field of children's work.

SYSTEM of for Beginners

CLASSES

Portland, Ore., June 21 (Mrs. Dunning)
Chicago, Aug. 10 (Mrs. Dunning)
New York, Sept. 18 (Mrs. Dunning)
San Diego, Cal., Jan. 20, April 20, July 20, Oct. 20 (Mrs. Bevitt)
Indianapolis (Miss Armstrong)
Cincinnati or Louisville, before July 28,
and Asheville, N. C., July 28 (Miss Armstrong)



MARY C. ARMSTRONG

MISS MARY C. ARMSTRONG, the representative living in Indianapolis, in two years has made for herself an enviable position, being recognized as authority on children's work, as well as in advanced teaching. She has given demonstrations with children at the Indiana State Music Teachers' Convention, which were pronounced by the press as a most remarkable exposition of musical training. Others given in Indianapolis, have aroused the greatest wonder and admiration. Miss Armstrong will give a lecture on the Dunning System with children, to illustrate the unbelievable things that she will say this unique work will accomplish at the Music Teachers' convention at Louisville, Ky., May 1st. If sufficient teachers desire to take the course, Miss Armstrong will conduct a normal training class in either Cincinnati or Louisville, Ky., to finish before July 28th, as at that date she will open her summer class at Asheville, N. C.



DEAR MUSICAL AMERICA:

The cartoon which you reprinted in your last issue, from *Ulk*, the comic section of the Berlin *Tageblatt*, and in which Uncle Sam is represented as a drunken galoot, tooting his own horn, and playing, at the same time, on a number of different instruments, music designated as "bluff" arias, "humbug" symphonies and a "puff" finale, illustrates the bitter antagonism which has pervaded the German press against everything American, for years, and which found particular vent, not only with regard to the propaganda being made by *MUSICAL AMERICA*, but with regard to the Panama Exposition, where, we know, the Germans will not exhibit, and also with regard to Admiral Dewey, whose autobiography the entire German press recently rose to condemn, because it contained a dramatic, but truthful recital of the antagonistic attitude of the German Admiral in Manila Bay at the time of our war with Spain.

The antagonism of the German press and of a large number of the German people, and particularly their utter contempt for everything American connected with music, is difficult to understand, especially when we remember that three-quarters of all the music that is played and taught in this country is played and taught by Germans.

Perhaps, in trade jealousy, and in the growing good will between this country and England, we may find some of the causes of the German anti-American attitude. It is but natural that the more the Germans and the English drift apart, as they have been doing for years, the more they are in conflict and competition commercially, the more they would be inclined to take an antagonistic attitude to America and the Americans particularly, as we come closer and closer in touch with England and the English speaking peoples.

Many German-Americans have been inclined to frown upon your propaganda, especially those who got their idea of it from what they have read in the German papers abroad, or what they have read of it in the German papers in this country, notably in New York.

They have the erroneous idea that you have been taking an antagonistic position to German music, German music teachers, and have been advising young people not to go to Berlin on account of conditions in that city, which have been represented to be dangerous, especially for young girls.

For that reason, it was a good thing that you reprinted the cartoon from *Ulk*. You might also have translated and reprinted some of the various attacks upon this country which have been made recently by the German papers, not alone in connection with your own paper and musical matters, but with other matters.

It is high time that this country understood exactly where the German press and the German people stand with regard to America and the Americans.

As bearing out your contention that one of the reasons of the great supremacy of this country in musical knowledge and culture is the willingness of our people to pay handsomely for all musical talent, and as also substantiating the position taken by your Editor, to the effect that musical performances are cheaper in Europe, and particularly in Germany, because the performers are not paid well, let me quote a recent heart-to-heart talk with

Mme. Schumann-Heink, which appeared in the New York *Evening Sun*.

In this interview, in speaking of the time when she was a young mother, she said:

"I was at that time, singing in the Hamburg Opera House, where I was engaged for fifteen years, and received about five dollars a night. I sang the night my first child was born. I had no doctor. In three days I had to be up and about, and in a fortnight I resumed my work, which meant thirty appearances a month."

You have here, a statement from one of the greatest singers of her time. And she got in Germany the munificent sum of five dollars for singing in an arduous performance, that is to say, that when she was in the full enjoyment of her powers, she made less than \$150 a month—or only about double as much as a common chorus girl gets in New York City.

This is one of the things that make me tired—very tired—when I hear people talk about the great appreciation of the Germans for music, how they value their artists, how they crowd to hear them, how nice it is to be able to go to a fine performance for very little money.

And, with all that most of the German opera houses have to be supported by State, or municipal or imperial aid. Even though they pay the singers sums that are ridiculous!

When you come right down to it, there is more humbug about "musical atmosphere" abroad, and the love of music of the people abroad, than there was about Dr. Cook's voyage to the North Pole.

While I am at it, let me quote you a special cablegram which appeared in the New York *Herald* last Saturday, from Berlin. Here it is:

"All Berlin is discussing the flurry which occurred at the Court Hall a few nights ago when Herr Siegfried Wagner, after conducting half the program of a concert made up of the works of his illustrious father and grandfather, with excerpts from his own operas, suddenly laid down his baton and indignantly rejected the laurel wreath which was held in readiness for him and stalked majestically from the hall, followed by a fluttering bevy of his female admirers. It is said that dissatisfaction with the orchestra, which had been hastily organized, was responsible, but it is added that the lukewarm applause and the small audience also figured. No one could persuade Herr Wagner to return and finish, so another conductor was obliged to take his place and conclude the concert."

And this is dear Berlin, according to Mr. George Hamlin and other renegade American singers, "the center of the musical universe!"

To tell the truth, things musical are not as they used to be in Berlin. That explains a great deal of the cause of the friction that exists to-day.

In the same way, one of the disappointments with regard to Paris, to those who go over there, is that Paris is no longer the Paris of Liszt, of Meyerbeer, of Chopin. It has fallen much from grace, and nothing shows this more than the failure of the balls at the Paris Opera, recently revived for the first time in many seasons.

The gaiety of the old balls was almost entirely lacking, and, as the cablegram to the *Tribune* tells us, despite tremendous efforts on the part of the orchestra, a sleepy atmosphere continued to hang over the event, which was made particularly noticeable by the fact that the management, in order to inject a little hilarity into the audience of the second ball, had invited three hundred students of the fine arts school to come to the opera ball free of charge, and reproduce, with the necessary additions to their clothing, "The Entrée of the Barbarians," which was the most spectacular feature of the last Quartets Arts ball. The students, however, sent an indignant refusal, in a formal letter, in which they said:

"The rôle of mirth makers does not suit us, and it is not our function to provide hilarity to order. We reserve our gaiety for our own fêtes, to which we invite no spectators, and where, without any instruction or example, we make merry."

The ball of the Quatres Arts, or Four Arts, as you know, music, drama, sculpture and painting, is one of the great events of the student life of Paris, and has been for years.

The Opera Ball has passed, because the opera itself, in Paris, is no longer what it was. The opera performances at the Grand Opera in Paris are far inferior to those of the Metropolitan. I will admit that many of the performances of the Opéra Comique, especially during the last few seasons, have been most creditable to the manager.

The whole musical and art situation on the other side is no longer what it was. Gradually the truth will come out, and if people go to Europe to see and to study, it will be after they have seen everything that is worth seeing, and studied everything that is necessary, right here in their own country.

About the very time that Siegfried Wagner threw down his baton in disgust at the orchestra which he was called upon to lead in Berlin, and almost at the very hour, Josef Stransky, in New York City, was carried off his feet by the magnificent demonstration which followed the last concert of the Philharmonic Orchestra, in this city, for the season.

Why was such a demonstration made by an audience of the musically elect? Because it wanted to testify its regard for Mr. Stransky, and also its appreciation of the work of the orchestra. And if the orchestra had not been of the best class, all Mr. Stransky's efforts in the world would have been failures!

In speaking of the final recital of Josef Hofmann at Carnegie Hall, Max Smith, the clever and discriminating critic of the New York *Press*, said:

"Though Mr. Hofmann's artistic inclinations are somewhat too robust, perhaps, to make him an ideal interpreter of Chopin, he achieved, yesterday, strikingly impressive results in the music of his great compatriot. At times, to be sure, as in the elaborate performances he gave of the Fantasia, one felt that the effects he produced were the result of careful calculation, rather than spontaneous feeling."

Here Mr. Smith has raised a point of importance, especially to those who are interested in psychology.

Does he mean to say that Mr. Hofmann plays best when he does not deliberately calculate his effects?

There are many who believe that the best work is done by interpreters of music when they more or less eliminate themselves, and become, as it were, simply media of expression of the forces represented by the composer.

It is a common thing to hear musicians, particularly singers, say:

"Curious—isn't it?—that when I try to do my best, they tell me that I do not sing so well, and at other times, when I just sing, I make a great effect."

Here, I believe, the explanation might be that when the singer is self-conscious, calculating every little effect, the mind is concentrated, with a consequent restricting force upon the vocal chords. This in a way might apply to a pianist.

The very anxiety to produce certain effects, to make a personality felt, would tend to close the throat, whereas, on the other hand, the singer being unconscious of self, desiring to interpret the composer, rather than to make her or his own personality felt, would find the throat opening, all the pores of the body opening, everything being brought into harmony, and so the audience would have not alone more pleasure, but a better interpretation of the composition.

Perhaps that is why Mr. Hofmann plays best when he does not calculate his effects, when at the piano.

In last Sunday's *Sun* I read a very interesting article by William J. Henderson, based on the declaration made by Mr. Paderewski, who said, in the course of conversation, that Mr. Caruso's voice had a singular effect upon him, which he was sure was physical.

"This," says Mr. Henderson, "is no new idea. The communication of tone to nerves has been discussed by many writers, and there seems to be a general agreement of opinion that musical sounds, even when not considered in their symmetrical arrangement, as compositions, may strongly affect the hearer."

Much of the success that Mr. Caruso has with his audience, is because his work appears always to be effortless. Whatever art there is in his singing, he has the art, as the old Latin proverb goes, to conceal it.

In other words, in the case of Caruso, it is not merely a splendid organ giving pleasure, for to-day Mr. Caruso's voice, as we know, is not what it was, and he has to depend much upon his artistic ability, but that Signor Caruso has managed to translate his calculated effects into what is, apparently at least, wholly spontaneous.

And here he very probably succeeds where Josef Hofmann aroused the criticism of Max Smith, namely, that while Mr. Caruso may think out and carefully consider what he does with a phrase, or a rôle, when he presents it, he has worked it out so thoroughly, and mastered it so thoroughly, and made it all so absolutely a part of himself, that it appears to be wholly spontaneous and unaffected, whereas, in Mr. Hofmann's case, he has

not yet made it a part of himself, and so the effort becomes apparent and lacks that spontaneity which would carry conviction and which with most artists is simply calculation absorbed into the subconscious self and reappears as spontaneous effort!

A propos of tenors, let me tell your readers that Lucien Muratore, who has been singing with the Boston Opera Company, also in Chicago and had an appearance or so in New York, is coming to the front with extraordinary rapidity. He has a beautiful voice and a good manner. In the particular rôles in which he has so far appeared he has shown a fine style, great distinction, and a general elegance of deportment seen in few male singers. Not in many years has a tenor evidently pleased the public so much as M. Muratore.

The consensus of opinion of the critics who have heard him in the various cities in which he has appeared, is, that he is destined to a remarkable and most successful career in this country, especially among those who love French opera and opera in French.

He has one powerful ally in advancing his career in his wife, Lina Cavalieri, the well-known prima donna, whom he married, you remember, in France last July. She is understood to be deeply attached to him and much interested in his success.

Not in a long time have I read a criticism more discourteous and in worse taste, than one written on Clara Butt and her husband, Kennerley Rumford, by Algernon St. John Brenon, which appeared in a morning sporting paper. Mr. St. John Brenon is a man of education and of some experience in musical and dramatic affairs.

That Mr. Brenon is a man of some knowledge is shown by the fact that he has been engaged by the Aborns to make librettos in English for a number of the operas in their repertoire. Charles Henry Meltzer is understood to have declared that Mr. St. John Brenon got the job, not because of his superior ability, but because of the cheap price at which he was willing to take it.

However, to return to Clara Butt. Mr. St. John Brenon concludes his criticism of her by declaring:

"I will not go into the eccentricities and delineations of her program. I simply know that about half way through some persons were requesting the Archdeacon, W. B. Chase, to go 'round and ask Mme. Butt to sing 'The Lost Chord.' The Archdeacon fled. I fled too."

Now, a critic who will not sit out a performance has no right to write about it.

Clara Butt has a wonderfully fine, natural singing voice. That there are some imperfections to her style, and that these might have been corrected in earlier years, is true. But pray, can't something like this be said of a great number of the leading artists that we have? There are few singers on the stage to-day (it would be difficult to name half a dozen) who have voice, style and the right singing method. And even the few who have the combination are confined to the singing of a limited repertoire.

Marshall R. Kernochan, a handsome, well bred, young society man, has shown considerable capacity as a composer of songs, many of which have attained to great popularity. He recently applied to the courts, as his income is limited, for an allowance from the estate of an aunt, which is in the hands of trustees, and of which he is one of the direct heirs.

The Court denied the application. I would not have questioned the decision of the eminent judge, had he not taken occasion to refer slightly to Mr. Kernochan's musical aspirations, on the ground that they had, so far, produced very little actual cash.

In the first place, the young society man who, instead of delivering himself to a life of ease and frivolity, takes seriously to music, is surely to be commended.

But when the judge measures musical ability by the reward it brings in cash, he goes outside his province and makes himself ridiculous. If he knew anything about music or art, he would know that some of the greatest composers, the greatest painters went nearly hungry all their lives, because they were not appreciated, and could not sell their pictures for the price of the frames nor their music for the value of the paper and the ink.

Schubert, who wrote the immortal "Erlking," which is sung by every singer of German songs the world over, got

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

about a dollar for it—and he had to fight for that!

I advise the eminent legal light to stick to law, and leave music alone, when he renders a decision.

* * *

From a church choir singer to the Metropolitan Opera House. From the Metropolitan Opera House to the concert stage. From the concert stage to vaudeville. From vaudeville to temporary oblivion to emerge later from the tank in the Hippodrome in a re-constructed Gilbert & Sullivan "Pinafore," can be described, certainly, as a variegated career. But that is what has happened to Josephine Jacoby—a fine singer, a fine artist and a beautiful woman.

One of the latest fads is a music cure for invalids. A cablegram from London announces that a woman musician there has made a good living for some time past by playing the piano to invalids, generally in pursuance of medical orders.

The favorite piece for convalescents is Schubert's Impromptu in G Major. Brahms and Scarlatti also have an excellent effect. Brahms's music is considered healthy, and Scarlatti's, according to the doctors, has a happy note.

Now, this is nothing more than saying that mind has an influence over matter, and that music has an influence on mind.

There is some music that has put thoughts of murder into the mind of Your poor

MEPHISTO.

IS IT NECESSARY TO GO TO EUROPE TO STUDY MUSIC?

How Josef Hofmann Answered the Question

[From "Piano Playing with Piano Questions Answered by Josef Hofmann."—Published by Doubleday, Page & Co., New York]

IS it necessary for me to go to Europe to continue my music studies?

If you have very much money to spare, why not? You will see much; also hear much—and some of it not quite so sublime as you anticipated—and last but not least you will have "studied abroad." While this slogan still exercises a certain charm upon some people in America, their number is growing less year by year, because the public has begun to understand that the United States affords just as good instruction in music

as Europe does. It has also been found out that to "study abroad" is by no means a guarantee of a triumphant return. Many a young student who went abroad as a lamb returned as a mutton-head. And why should there not be excellent teachers in America by this time? Even if you should insist upon a European teacher you can find many of the best in America. Is it not simpler that one teacher from Europe go to America to teach a hundred students than that a hundred students should make the trip

for the sake of one teacher? I should advise you to stay where you are or go to Philadelphia, New York or Boston, where you can find excellent teachers, native, resident Americans and foreigners. To quote a case in point, let me say that in Berlin I found Godowsky's pupils to be almost exclusively Americans. They came from various sections of America to study with him and with no one else. But during the eighteen years he spent in Chicago they did not seem to want him. Perhaps he was too near by! Why this self-deception? Without mentioning any names, I assure you that there are many teachers in America now who, if they should go to Europe, would draw a host of students after them, and some of these excellent men I know personally. It is high time to put an end to the superstitious belief in "studying abroad."

'CELLIST PABLO CASALS WEDS SUSAN METCALFE

Ceremony Predicted in "Musical America" Performed by Justice of the Supreme Court

Susan Metcalfe, mezzo-soprano, and Pablo Casals, the 'cellist, were married in New Rochelle, N. Y., on Saturday morning, April 4, by Supreme Court Justice Martin J. Keogh in the little court house on his own grounds on Pelham road. The marriage, which was the culmination of a romance begun ten years ago in France, was after the order of civil marriages in Europe and was the first marriage that Justice Keogh, who is a neighbor of the Metcalfes, ever performed. He said that the service was solemnized according to the laws of New York and that the bride and bridegroom will have the certificate

approved by the Spanish Consul in New York City.

A sketch of the careers of Mr. and Mrs. Casals was given in last week's issue of MUSICAL AMERICA along with the exclusive announcement that the famous Spanish 'cellist's sudden visit to this country was to wed Miss Metcalfe. It may be added that Mrs. Casals is the daughter of Mrs. Helen Rochel and the late Dr. Frank J. Metcalfe, of New York City. She was born in Florence, Italy, and received her education in the conservatories of Italy and France. While appearing in Paris the mezzo-soprano met Mr. Casals and, although they were separated for almost ten years after, they renewed their friendship recently and after a short courtship became engaged to marry. Mrs. Casals has lived in New Rochelle for some time past. She took a great deal of interest in the New Rochelle Forum, which was established and has been maintained by Justice Keogh for twelve years, and she has sung at the Forum meetings on several occasions.

The ceremony was conducted in front of a big open fireplace in the Justice's courtroom. No attendants were present nor was the place decorated. Only a few immediate relatives witnessed the marriage: Mrs. Frank J. Metcalfe, the bride's mother; Mrs. Herman Kobbé, her sister; Herman Kobbé, Mary O. Kobbé and Lydia F. Emmet. The reception was a quiet affair. Shortly after the ceremony the couple left on their honeymoon for a tour of America and upon their return they will sail for Europe, where they will take up residence.

Ten Receptions in Honor of Thuel Burnham's Return

Since the return of Thuel Burnham, the American pianist has been the guest of honor at various receptions commemorating his return to his native country. Receptions have been given by Mrs. John R. MacArthur, Emma Thursby, Studio Club, the MacDowell Club, Jessamine Harrison-Irvine, Mrs. William Peck, the French Club, Mrs. Van Sinderen, Genevieve Bisbee and Susan B. Woodford.

THE REMARKABLE CAREER OF

FELICE LYNE

THE AMERICAN SUCCESSOR OF ADELINA PATTI

(COMPILED BY LOUDON CHARLTON)



It would be hard, indeed, to find a more striking example of "fame overnight"—fame of a sort that has made itself felt the whole world over and placed its possessor in an unrivalled position among singers of the day—than that afforded by the career of Felice Lyne. To burst from obscurity into the glory of a London operatic triumph that has known no equal since the days of Jenny Lind and Adelina Patti was the experience of this young American girl, who now takes acknowledged rank among the greatest of living prima donnas.

Miss Lyne was born in Slater, Mo., and she spent her girlhood in Kansas City. Although extremely musical, not even her intimate friends suspected her ambition when she went to Paris in 1907, and pluckily set about preparing herself for a operatic career. She studied with Mme. Mathilde Marchesi, who was quick to recognize her exceptional talents, and later with Monsieur d'Aubigne, who "placed" her voice and brought it to the degree of perfection which soon was to astonish the world.

It was in 1911 that Miss Lyne, quite unheralded, appeared in London as Gilda in "Rigoletto", and world-wide fame was promptly hers. How great was her triumph on this memorable occasion a few excerpts from the leading London papers will serve to show.

"Miss Lyne's advent", said the Standard, "established the conviction that a star of the first magnitude has appeared in the operatic sky—a star destined to shine with ever-increasing brightness. The repose, restraint, and unforced assurance of her performance were remarkable. She looked fifteen, and not a day more—in fact, she was Gilda both in the flesh and in the spirit. And when the opening notes of 'Caro nome' floated out into the house, not a few instinctively felt that they were in the presence of one who would most assuredly bear a hand in the making of operatic history."

"She had not been on the stage two minutes", said the Graphic, "before the audience had taken her to its bosom. Young, slight, and girlish in figure, with a pretty face and movements full of natural grace, there is an appealing charm about her personality which the most hardened opera-goer cannot resist. Her voice is delightful—pure, fresh and clear in quality, and soaring up to fabulous heights with perfect ease and fluency."

"But, above all," said the conservative Times, "there was the Gilda of Felice Lyne, who must be congratulated upon an extraordinary success. With a voice beautifully pure and perfectly even, she sang with a simplicity and natural grace that was immediately captivating." The Telegraph reviewer declared: Miss Lyne stepped straight into the hearts of her large public. With a voice of Melba-like quality, and the skill in its use of a Tetrassini, is it to be wondered at that Saturday's audience waxed enthusiastic to an entirely unusual degree?"

Miss Lyne followed this remarkable debut with operatic triumphs even more sensational, singing successively such roles as Lucia in "Lucia di Lammermoor", Marguerite in "Faust", Juliette in "Romeo et Juliette", Mimi in "La Boheme", and Rosina in the "Barber of Seville"—but a few of the operas in her extraordinary repertoire. In a London season of exceptional brilliancy she stood out conspicuously as star of stars.

See Next Week's Issue for a Continuation of

"The Remarkable Career of Felice Lyne"

MISS LYNE WILL DEVOTE THREE MONTHS OF NEXT SEASON TO THE CONCERT FIELD, UNDER THE EXCLUSIVE MANAGEMENT OF LOUDON CHARLTON, CARNEGIE HALL, NEW YORK



Photo by Dover Street Studios, London



MANY PIANISTS IN MUNICH CONCERTS

Gabrilowitsch, Lamond, Hughes and Zilcher Heard—Tour of Mme. Cahier

Bureau of Musical America,
Munich, Tengstrasse 33/IV,
March 20, 1914.

OSIP GABRILOWITSCH played with the Bohemian String Quartet in its last concert of the season recently, when a Schubert program was given. Added to the popularity of the quartet was the affection that Müncheners feel for Gabrilowitsch, and the big hall of the "Four Seasons" was filled to overflowing. Gabrilowitsch played in the "Forellen" Quintet with admirable effect.

Frederic Lamond and Bronislaw Huberman have just finished a series of three concerts devoted to Beethoven sonatas. It was generally felt that Lamond was under the disadvantage of playing with an artist less thoroughly imbued with Beethoven than himself, but in spite of that the concerts won the support they deserved.

Splendid reports are coming in anent the tour which Mme. Cahier is making. Her *Ortrud* in Hamburg won unstinted approval from both public and press, and when she was called upon recently at the last moment to sing *Carmen* in Prague, instead of *Azucena*, as had been planned, she won all hearts with her performance. On this occasion she sang without orchestra rehearsal, and in the French language. Of her concerts in Frankfurt and in Dusseldorf I have found only glowing accounts in the papers, and equal enthusiasm was shown over her recent operatic appearance in Cassel and Buda-Pesth.

Berta Morena, a great favorite of the Bavarian Court Opera, has arrived in Munich again after her painful accident in Covent Garden. Fräulein Morena fell and broke her ankle, thus bringing her guest engagement in London to a close. I understand she will return to London later in the year, however, to fill out her engagement. Fräulein Morena will appear as usual in the Wagner Festival this Summer in the big Prinz-regenten Theater in Munich.

Edwin Hughes played Schumann's Piano Concerto with the Konzertvereins Orchestra last Wednesday evening. He has never appeared to better advantage on a Munich concert platform, and won numerous recalls.

On Saturday evening of last week in the Museum Hermann Zilcher played the mighty Brahms Sonata in F Sharp Minor and the Schumann Phantasy in C Major, besides a composition of his own, "Piano Sketches," op. 26. Herr Zilcher is one of the best known pianists and accompanists in Munich and that he is a true musician in a larger sense of the word was evident Saturday evening, both in his playing and in his composition. MURRAY SHEEHAN.

New Jersey Hearers Charmed by Recital of Collegiate Quartet

The Collegiate Concert Company, consisting of Edith Chapman Goold, soprano; Corinne Welsh, contralto; John Young, tenor, and La Rue R. Boals, bass, gave a recital on March 30 for the First Presbyterian Church Guild of Bloomfield, N. J. Mrs. Goold presented artistically Woodman's "A Song of Joy," which was warmly greeted. "Hear Me Ye Winds and Waves," from "Julius Caesar," was delivered effectively by Mr. Boals. Mr. Young displayed his excellent tenor voice in Lohr's "Where My Caravan Has Rested" and Hofmann's "Sängers Heimgang." Miss Welsh pleased greatly with her performance of the Charles Gilbert Spross "My Star"

AMERICAN CHORISTERS HAVE FIRST EXPERIENCE ON FRENCH OPERA STAGE



American Girls in Chorus of Boston Opera Company to Appear in Henry Russell's Spring Season at Champs Elysées Theatre, Paris

ONE of the very interesting features connected with the coming season of grand opera to be given by the combined forces of the Boston Opera House and Covent Garden at the new Champs Elysées Theater in Paris will be the American chorus, which Director Henry Russell of the Boston Opera Company has taken over to Europe as a part of his organization.

The illustration used with this article

shows the female section of this American chorus. Some of these young women are making their first trip to Europe and others will have their first opportunity to sing in first-class operatic performances in the French capital.

The decision of Director Russell to take over an American chorus is another indication of his attitude toward the question of giving American artists an opportunity with his organization. Mr.

Russell has made it possible for a number of deserving American artists to secure hearings in leading rôles and in lesser parts in regular operatic productions at the Boston Opera House and also at the special popular priced performances on Saturday evenings. Mr. Russell intends to give several artists who have not previously been heard in this country opportunities to fill important rôles next season.

and two of Frank Howard Warner's "Songs of a Syrian Lover." The quartet sang with excellent results Verdi's "Bella Figlia," Sir Michael Costa's "O the Sad Moments of Parting," two Old English Carols and Will Marion Cook's "Swing Along."

Spanish Composer Revives While His Funeral Is in Progress

BARCELONA, SPAIN, March 29.—Don Perez Cabrero, conductor of the orchestra at the Novedades Theater and the composer of several light operas, was stricken with heart disease on Friday and his death certificate signed by the doctors yesterday morning. It was said, however, that Cabrero afterwards showed signs of life and, though the funeral was in progress, he was removed from his coffin and developments awaited.

New Finnish Baritone Heard in Century Concert

Jean Theslof, a Finnish baritone, made his first appearance at the Century Opera House in the Sunday evening concert on March 29, winning an encore with his "Largo al Factotum," from "The Barber of Seville." Henry Taylor scored in the Romance from "Martha," which he had

sung with the company during the preceding week. A novelty was the appearance of Kate Vannah as accompanist for Orville Harrold, in two of her songs, "I Know the Place Where I Shall Rest" and "Will You Care?" Other applauded features were Beatrice La Palme's facile, "Jewel Song" from "Faust," followed by two encores, and numbers by Mary Carson, Albertina Rasch, Edmund Makaliff, Walter Wheatley and Alfred Kaufman.

Ruth Dean and Arthur Philips to Sing New Miniature Opera

Ruth Dean, soprano, who has been having successes this season in her joint costume recitals with Arthur Philips, will appear in a leading light rôle in the Fall. Also Miss Dean and Mr. Philips are working at a miniature opera called "The Brother," which was written by Frederick H. Martens and Mary Helen Brown.

White House Gift for Philadelphia Pianist

PHILADELPHIA, March 25.—Robert Armbruster, the young pianist of this city, has just received from the White House at Washington, as a gift from President Wilson, a gold medal in the form of a lyre, bearing the United States coat-of-arms. The medal was given the

pianist as a memento of his appearance at the White House on January 20, when he played at a musicale following a dinner given by President Wilson. Mr. Armbruster is also in possession of a handsome gold stick-pin, mounted with an emerald, presented to him by Mrs. David Lewis, who gave a tea in his honor at her residence, No. 26 South Twenty-second street, last week, on which occasion he was introduced to members of the women's committee of the Philadelphia Orchestra. A. L. T.

Brooklyn Choral Art Gives Its First Public Concert

Following its first private concert at the Academy of Music on March 19 the Choral Art Club of Brooklyn gave its only public concert of the season on March 26 at the Bedford Presbyterian Church. Many of the same excellent numbers were repeated on the second program and unstinting praise was accorded the club and its able conductor, Alfred Y. Cornell. Kathryn Platt Gunn played several violin solos with her usual success. Mrs. John A. Campbell, soprano, pleased with "Caro Nome" and "Violets," and C. Amelia Forsyth, soprano, and Howard M. Frost, basso, also made a favorable impression. Sidney Dorlon Lowe was a satisfying accompanist. G. C. T.

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Metropolitan Opera Company.

Press Notices of "PAGLIACCI" in Philadelphia:

Philadelphia Press, March 4, 1914.—The performance of "Pagliacci" that concluded the bill was uniformly one of the best ever heard here. To begin with, Pasquale Amato reminded Philadelphia that other baritones besides Titta Ruffo can sing the Prologue. Ruffo himself has rarely been afforded any more spontaneous and longer-sustained burst of applause than that which Amato's masterful rendition of the Prologue earned for him. The applause persisted until, seemingly against his will, he sang the second half over again.

Philadelphia Bulletin, March 4, 1914.—The performance of "Pagliacci" which followed that of the Herbert opera, was made notable by Amato's magnificent singing of the Prologue, and Caruso's impassioned delivery of the Lament. The baritone quite took the house by storm, singing his famous number in such full, rich tones and with so thrilling an effect in the big double climax that he was finally compelled to give a repetition, even after the drum behind the curtain had started beating the introduction to the opening scene.

Philadelphia Public Ledger, March 4, 1914.—The outstanding features of "Pagliacci" were the glorious delivery of the "Prologue" and the "Lament," by Amato and Caruso, respectively, who fairly divided the honors in the roles of Tonio and Canio. Amato sang the "Prologue" in a straightforward and wholly legitimate manner, with no reliance whatever upon any artifice outside the earnest and straightforward presentment of the impassioned appeal.

It earned him such a reception as many singers might be proud to have, and his pleasure was evident.

Philadelphia Telegraph, March 4, 1914.—Seldom has a more vibrant, thrilling performance of the loves of the strolling players been given here. From the moment when Mr. Amato parted the curtains to deliver the always welcome "Prologue," until Mr. Caruso's final cry a dramatic tenseness prevailed. Even ears attuned to Titta Ruffo could not fail to appreciate the fine distinction of Mr. Amato's Tonio. He is a singing-actor of the first rank and his impersonation is very much his own. Vocally, save to sustain a tone almost indefinitely, he rivalled even Ruffo, and there is in his voice a lyric quality rare and beautiful to hear.

Philadelphia Inquirer, March 4, 1914.—The music of Tonio was eloquently and beautifully sung by Pasquale Amato. There was a good deal of applause and Amato received quite an ovation for his delivery of the "Prologue," part of which he was compelled to repeat.

Philadelphia Times, March 4, 1914.—Amato shared with Caruso the honors of the evening. His singing of the "Prologue" was as fine a bit of dramatic work as has ever been heard in this city, and his work throughout the opera has rarely been surpassed. He played the part of the idiot clown to perfection, not overacting it, as so many Tonios do, and spoiling the general effect with too much buffoonery, yet making the most of the contrast offered between his motley and spangles, and the tragic underlying plot and underscoring the grotesquery and terror of the theme with consummate skill. His singing of the "Prologue" was the great individual hit of the evening. He was called to the footlights a dozen times at least, and the applause would not be stilled until he had granted an encore. Amato's costume looked dirty and tattered; just the costume a traveling idiot-clown might be expected to wear.



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Press Notices of "RIGOLETTO" in Boston:

Philip Hale says in the Boston Herald, March 21.—Mr. Amato's "Rigoletto" was an impressive performance. His first scene with Sparafucile and his monologue were treated with the finest art. There was a wealth of vocal and dramatic expression; thence to the end the impersonation was strikingly varied, authoritative and moving.

H. T. P., Boston Transcript, March 21, 1914.—Mr. Amato, plainly rejoicing in an opportunity that the Metropolitan rarely affords him—since "Rigoletto" is scarcely in the repertory there—made the most of it on many sides. In the first place, he proved that he can hold and swell a high note as long as can Titta Ruffo and that he is capable of big ascending sweeps of tone. In the second, he demonstrated that he can reduce his song almost to the spoken word and wrench and break Verdi's melodic line accordingly, in his desire to color his tone with the jester's agony, even as Mr. Renaud used to do. Having thus placed himself on an equality with other eminent impersonators of the part, he could let his own particular merits play through his song and action. The large resonance of his tones seemed the counterpart of Verdi's melodies when he was content to let them flow. The breadth of his phrasing seemed to spring from innate dramatic energy of the music. His emphasis had the spring and the force of the music. There is a suggestion of monstrous passion in Rigoletto, whether he loves or hates, and there was an equal suggestion of those perverted intensities—huge rather than high—in some of Mr. Amato's singing. Then it was more than a big tone and big style exercising themselves upon Verdi's music. It was a vividly characterizing and imparting speech. Sometimes he over-colored it, reducing Verdi's eloquent melodies to by no means so eloquent declamation. For it is within those melodies that the singing-actor of Rigoletto must contain all his speech of character and passion. The rest he may do in his acting and Mr. Amato did it with much melodramatic gusto, with large and vivid play of face and figure with a suggestion of a body and bearing as monstrous as the spirit within.

Frederick Johns, Boston American, March 21, 1914.—Amato's "Rigoletto" is a master's accomplishment. With his glorious baritone voice, his superb presence and his histrionic skill he made his impersonation memorable.

NO SHORT CUTS TO ART SAYS JOSEF ADAMOWSKI

**Distinguished Member of New England Conservatory Faculty
Pleads for More Seriousness, Thoroughness and Minute
Care on the Part of American Students—What Study
in a Russian Conservatory Means—Elements That Will
Bring Preeminence to Our Music Schools**

By LOUISE LLEWELLYN

BOSTON, April 4.

IT is the rare American student who makes the most of his foreign education. Those of us who have lived in Europe and watched hundreds of young people come and go know that this is true. Every man and woman who possesses sensibilities and imagination can readily understand why it is true.

Take an inexperienced and impressionable boy or girl from the prairies or the hills, set him down in a new world and expect him to resist the fascination of the new and strange, the picturesque, the (to him) mysterious and unknown. You ask a great deal. Almost any young soul, alert, eager, hungry for knowledge and experience, will yield more or less, according to his temperament, training and the presence or absence of restraint upon him, to his natural instinct for experiment and exploration. Everywhere he turns he meets with an interesting "difference" in speech, in manner, in custom, in feeling, in form, in taste. Who, born with a love of life and people, does not long to break the ice and peer into the depths? He who has not lived long enough to know that a great knowledge of one thing brings with it the desired knowledge of the many things, is feverishly tempted by the apparent short cuts whose beginnings surround him.

It is this very human perception, this emotion, this aspiration that makes the artist, although he is the victorious result of the army of controlled emotions and aspirations. The dilettante is the result of riot and abandon.

Let the young student then in the normal and familiar surroundings of his own fatherland choose his direction—for all life is a process of selection—and prove his right of way. This will not affect his ultimate appreciation and enjoyment of and his profit from older civilizations; it will not prevent his mingling with theirs his intelligent and demonstrated realization of art and his respect for it as the most exalted language known to man; it will not stay the growth and development that comes of association, comparison and the exchange of much corroborative experience and feeling. From a pinnacle of conviction and security he may then enjoy—observing them in their true proportions and their proper relation to his own life and purpose—the forces that would threaten the peace and safety of the immature.

A Stupid Fetish

Going to Europe to study has indeed become a stupid fetish among young students and the American public, and although this does not alter the value of real and honest contact with the artistic life of Europe to the student who has proved his right and readiness, technically, interpretatively and personally, it is high time we stopped to realize what is the original and legitimate reason for going to Europe for a musical education; what constitutes eligibility to this advantage, and how we can facilitate the conditions of foreign study, which seems to have degenerated, in so many cases, into an empty convention.

Unquestionably we can do this by improving the system of education in America, and by enlarging the public point of view toward art at home. The more we can offer our students here the more they will assimilate in other countries and environments.

Compare, for example, the conditions now existing for music study in America to those of the Slavic countries, where the type is perhaps psychologically more akin to us than that of many other races. Let us go for information to Joseph Adamowski, head of the 'cello faculty, ensemble and quartet classes of the New England Conservatory of Music—a high-minded lofty-spirited musician with the interests of his American pupils at heart, and twenty-five years of American experience from which to argue—a man whose word may be relied upon and whose judgment may be trusted. Mr. Adamowski attained to a higher development of musical intelligence as a student than is usual among Americans, even

among exceptionally talented Americans—yet by his testimony he was a representative of the standard maintained in his own environment.

realize that it takes just as long to become a good musician as it does to become a good lawyer or a good doctor. What scientist of ordinary seriousness of purpose does not include a term of graduate work (from two to four years) as a matter of course in his allotted time for study before he thinks of setting up as a professional? There are no short cuts to art. An artist may as well annihilate his sense of time and space at the outset, for limitations are fatal to his development.

Mr. Adamowski received his early musical education in the Conservatory of Warsaw. Later he went to the Imperial Conservatory at Moscow, under Rubinstein, Fitzenhagen and Tschai-kowsky. Here the course is about eight or nine years, and one is not permitted to enter except as a candidate for gradu-

secondary course of all students, and all must be able to sing anything placed before them in the *solfege* classes. These examinations are of the most rigid character.

Students are not received unless they are musically talented, and they must pass an examination upon entering in the ordinary high school branches, or else attend the high school which exists in connection with the Conservatory. In this school the lecturers are all professors from the universities, which argues at once a more scholarly preparation than that available in the regular high school or academy.

The System of Scholarships

Nearly all of the exceptionally talented students have scholarships which cover not only tuition but living expenses as well. Many others have purses covering only tuition, which is very high, and which is actually paid by a minority of the students. The Conservatory is a government institution, but is sustained in part by many private subscriptions as well. A professorship is an appointment recommended to the government by a committee. It includes a pension to be paid upon retirement after a certain term of service and is an honor conferred upon the few.

In Warsaw each student must learn to play one orchestral instrument besides his own. Mr. Adamowski played the tympani, and Mr. Paderewski, of whom he was a classmate, was a trombonist.

Where the American conservatory graduates eighty or ninety students a year the Conservatory of Moscow sends out five or six. There are many differences in the operating schemes of American and foreign conservatories, each of which may be studied, often with material advantage to the other. For instance, in Moscow there is, as a rule, but one professor of each branch, theory, violin, 'cello, singing, piano. He directs a staff, however, of assistants, adjutants and instructors. A pupil starts in with an instructor and works his way up, and while all his work is conducted on the same general plan he has the advantage of contact with the various personalities and powers of his several teachers.

On the other hand, according to Mr. Adamowski's judgment, our American system of paying—the professor receiving remuneration according to the number of hours he works—is superior to that of the foreign conservatories, as he observes that it is human to gauge the effort to a certain extent upon the material necessity for exertion.

Pupils are frequently diverted from absolute concentration by the necessity to earn money. This, you venture, must be true in any country. A young violinist must sometimes fiddle in a café; a pianist must play dance tunes in order to eke out a bodily subsistence.

Not so, says Mr. Adamowski. "Don't play until you can!" he says with stern conviction. "Do anything. Black boots, sell papers, be a waiter—anything—and then earn \$100 a night instead of \$2—when you are prepared."

Mr. Adamowski is convinced that a higher sense of personal responsibility—a calmer, steadier devotion to an ideal in art is fostered by this more drastic system of education.

"We lay our foundations not for five years, but for five hundred," he asserts.

Too frequently we meet in America conservatory graduates who do not know their syntax; who cannot read and analyze. This would be an impossibility in such conservatories as Moscow and Warsaw.

One feels in Mr. Adamowski's classes at the New England Conservatory a reflection of this old world thoroughness. There is a devotional atmosphere about the ensemble concerts given by them twice a year, always to distinguished audiences. His pupils remain with him as a rule from seven to eight years. Starting out twelve years ago with the minimum of material from which to build, this eminent educator now numbers some twenty 'cellists, twenty violinists and ninety pianists in his classes. The ensemble work is a requirement for graduation in the case of all pianists and instrumentalists in the New England Conservatory.

"When all these conditions shall hold good throughout all the departments of all conservatories; when our educators who have stayed the tide of the restless seekers for foreign study have brought about a more general musical education here and a higher, more definite standard and ideal among students; when the country east and west shall realize that music is not only a substantial calling, requiring a substantial equipment in every way, but that real music is the higher mathematics—the ultimate equilibrium—then America may lay claim to a prevailing musical atmosphere."



Above, Joseph Adamowski, From a Painting by Mrs. Chase. Below, the Graduates With Honors of the Ensemble Classes of the New England Conservatory of Music (The Virginia Stickney Trio), Virginia Stickney, Francis Snow and Rudolph Ringwall

What is responsible for this condition? The system of education, says Mr. Adamowski. "There are plenty of gifted students here. In my own classes there are many talented virtuosi who should be world famous. Most of them will never be so. Why? Because they are not grounded musicians."

The situation seems to be due largely to the prevalence in this country of regarding music as an accomplishment merely. Even the student with professional aspirations is too often more or less casual in his attitude, and almost always in haste. He does not seem to

realize that it takes just as long to become a musician as it does to become a lawyer or a doctor. Each student is put through a system that runs about as follows: Two years of theory of music, two years of harmony, two years of counterpoint, two years of fugue, one year of composition, one year of instrumentation, and from one to two years' experience, if he be an instrumentalist, playing with the symphony orchestra, which was conducted during Mr. Adamowski's school days by Nicolai Rubinstein.

Five years of piano is required as a

FINDS KEEN INTEREST IN CONGRESS OF MUSICIANS

Charles W. Cadman Obtains Co-operation of Leading Composers for 1915 Convention in Los Angeles

LOS ANGELES, March 23.—Charles Wakefield Cadman, who is at the head of the proposed American Congress of Musicians, to meet in Los Angeles in the Summer of 1915, has been spending a few days in this city. He is now on a concert trip in the Northwest, but says he will return in a few weeks to make tentative arrangements for the congress.

"I find a keen interest here and elsewhere as to the great meeting of musicians we propose to bring about in 1915," said Mr. Cadman. "I am glad to say that I have secured the co-operation of a number of the most representative of American composers, directors and writers. Among them I may mention Arthur Foote and George Chadwick, of Boston, and Arthur Farwell, of New York. Messrs. Foote and Chadwick promise to direct their own compositions if arrangements are made to that end.

"Carl Busch, of Kansas City, is enthusiastic in the matter. Miss Caster-ton, president of the federated music teachers in the public schools; Tali Esen Morgan, the New York conductor; Charles Farnsworth, of Columbia University and of the Music Teachers' National Association, and Henry Hadley, director of the San Francisco Symphony Orchestra, are a few of the prominent musicians who will head this congress.

"Inasmuch as it takes place during the meeting of the Federated Music Clubs,

which have a membership of 120,000 musicians all over the country, we hope to make this congress productive of great good for the American musician, both the composer and the performer."

It may be added that Mr. Cadman heard several of his compositions given by the Los Angeles Lyric Club of one hundred women, and his satisfaction at the able performance was quite evident. The audience divided its compliments between the composer and the chorus.

W. F. G.

Kneisel Quartet Closes Its Season in Newark

NEWARK, N. J., March 23.—The third and last of this season's concerts by the Kneisel Quartet was given in Wallace Hall on Wednesday evening last. The attendance was the largest that has ever greeted the Kneisels in Newark. The Quartet was assisted by Mrs. Thomas Tapper, pianist, and Ludwig Manoly, double bass. Mrs. Tapper had played in the Schubert Quintet in A Major in Newark with the Kneisels some years ago and there was great interest displayed in this number. The performance was marked by brilliant playing of the piano part and of the other instruments. The reception accorded to Mr. Willeke again demonstrated that he is a true favorite of Newark Kneisel audiences. After the completion of the "Ave Maria" he was recalled and added Pergolese's plaintive air "Nina." This so appealed to the audience that he was compelled to respond with another number, playing Casella's "Chanson Napolitaine." Mr. Letz, of the Quartet, played the piano accompaniments for Mr. Willeke. This season's series of Kneisel concerts has been under the local management of Mrs. M. S. Kuhn.

S. W.

LARGE AUDIENCES GREET FOUR HARTFORD CONCERTS

McCormack Crowd Said to Be Biggest in City's History—Prutting Orchestra Does Excellent Work.

HARTFORD, CONN., March 28.—The Hartford Philharmonic Orchestra, Robert H. Prutting, conductor, gave its third concert of the season on March 23. The public rehearsal in the afternoon brought out the usual large crowd, and the evening audience was large and enthusiastic. Marie Stoddart, soprano, was the effective soloist. The orchestral numbers were "Der Freischütz" Overture, Mr. Prutting's own "Mexicana" Suite, which won warm expressions of appreciation, and Tchaikowsky's "Pathetic" Symphony. Miss Stoddart sang the aria, "Je Suis Titania," from "Mignon," with orchestral accompaniment and three songs, with "Hills o' Skye," by Victor Harris, as an encore. Her piano accompaniments were excellently played by Mr. Prutting. The work of the orchestra was of a high order and Mr. Prutting had the players always under excellent control.

Foot Guard Hall was crowded on March 24 to greet Jan Kubelik, the world renowned violinist. The audience was most enthusiastic and after the final number refused to leave the hall until an encore had been given. His accompanist was Gabriel Lapierre, whose work was also greatly appreciated.

John McCormack sang to a record-breaking audience on March 26 at Parsons Theater. All the standing room was filled, also the orchestra pit, and about three hundred persons were on the stage. This was said to be the largest

audience ever assembled in Hartford. The enthusiasm seemed to grow with every number, and at the end of the program the singer was given an ovation. He was assisted by Donald McBeath, violinist, who was fully appreciated, as was also Vincent O'Brien, the accompanist.

The Musical Club offered an unusual entertainment on March 17 when it presented Arthur Whiting, pianist with the University Quartet, illustrating the art of folk songs. Mr. Whiting played several piano numbers, besides giving a short talk on folk songs. The quartet is comprised of Mrs. Anna Taylor Jones, contralto; Mrs. Charles Rabold, soprano; William Wheeler, tenor, and Edmund A. Jahn, bass. The audience was large and appreciative.

T. E. C.

Large Audience for Butt-Rumford Recital in Minneapolis

MINNEAPOLIS, March 26.—Clara Butt and Kennerley Rumford, the famous English singers, appeared before a large and enthusiastic audience at the Minneapolis Auditorium under the management of Albert Cox Friday evening. Miss Butt was in excellent voice, and won immediate favor. She presented two groups, including arias from Verdi's "Don Carlos" and Debussy's "L'Enfant Prodigue," and sang with excellent style and authority. Beethoven's "Creation Hymn" and Loughborough's "Women of France" were vested with intense dramatic power.

Kennerley Rumford, in groups of English and German songs, was well received. William Murdoch, pianist, contributed several solos, a Debussy group being especially well played. Harold Craxton proved an efficient accompanist. Hamlin Hunt assisted at the organ.

F. L. C. B.



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and Frederic Lillebridge an Important Addition to Musical
Educational Literature

TO provide a complete, comprehensive and authoritative textbook for the pianoforte, a work which is adapted to the requirements of the most advanced conservatory or studio as well as to those of the modest teacher in the small town is a task that suggests almost insurmountable difficulties. And yet this has been accomplished in an imposing "Progressive Series of Lessons, Exercises, Studies and Pieces" newly issued by the Art Publication Society of St. Louis, a concern of high standing which has for years been issuing important musical publications of a very distinctive and artistic order.

There will be many who will be surprised when they reflect that in all the years that the piano has been taught no complete textbook has been written. To be sure, the list of works dealing with technical material, those concerned with interpretation, etc., is a long one. The piano teacher in the past has been obliged to make up his own course of study; he has had to decide on the simplest books of technical studies with which to begin his pupil's training, choose the short *salon* pieces to accompany this, the more advanced studies and so on.

The "Progressive Series" is divided into four years of instruction. The lessons are printed on loose sheets, with separate blanks for recitation; i. e., the student is to answer all the questions on this. The matter appears, of course, in each lesson and the method of procedure is very simple and direct. There is much care exhibited in the preparation of the lessons, which are splendidly arranged and finely graded. It would be difficult indeed to imagine a more gradual advancement than has been conceived in this course.

This work is not to be confused with the correspondence system of piano teaching, as a study of it soon reveals the fact that its success depends upon the intelligence and musicianship of the teacher who employs it.

Leopold Godowsky, the distinguished Polish pianist, has acted as editor-in-chief, his co-editor being the noted German, Emil Sauer. The other men on the editorial board have been Frederic Lillebridge and the noted American pedagogue, the late W. S. B. Mathews.

Truly an eminent gathering of piano masters has planned the work and its many excellences are naturally easily understood. The Art Publication Society in its endeavor to make this work a permanent one has spent more than \$250,000 during the last three years in the preparation of the work. No expense, no energy have been spared in making it as exhaustive as possible.

In matters such as harmony and harmonic analysis, form and melody writing, memorizing, touch and tone production, transposition, ear training, embellishments, pedalling and interpreta-

tion the suggestions are both authoritative and practical. Everything is systematized in a manner that is musicianly and at the same time in keeping with

edition prepared along lines that coincide with the text. For example Schumann's "The Jolly Farmer" (from his "Album for the Young," op. 68) is issued in an edition with a cover illustrated with the portrait of the composer. Then follows a biographical sketch, a few comments on the character of the piece, remarks on the form and structure and the pedalling and on the tempo. In short the idea is that to make the study of any composition of greatest value to the student he should not only know the notes, but should be familiar with the composer's life and all the details of the music. This is, indeed, the correct way, and it is to be hoped that the issuance of these annotated editions will go far to make pupils and teachers realize that there is more to be learned, when



—Photo Copyright Art Publication Society, St. Louis

Three Editors of the "Progressive Series," an Important Work for Piano Instruction. From Left to Right: Frederic Lillebridge, Emil Sauer and Leopold Godowsky.

modern pedagogic ideas. Illustrations of hundreds of composers are to be found on the hundred or more lessons, attractively engraved.

Not the least interesting feature is the music which the society has published in connection with the "Progressive Series." The purpose of this is to provide the student with an annotated

engaged in taking up a new composition, than the notes which the composer has set on paper.

The work comprises four general divisions: First, the text of the lessons, containing the necessary theoretical instruction, to cover all the subjects of the course, so that the student gradually acquires an immense amount of needed information in the order in which it should be presented. The other three lines of work are the exercises, studies and pieces issued in graded form, but separately so that one is not dependent upon the other. The list of music includes best specimens of classical music since the seventeenth century besides a large number of compositions by the leading contemporary composers, many of them original publications and including prize compositions selected from more than 3,000 manuscripts in connection with the contest conducted by the Art Publication Society two years ago.

Compositions written exclusively for this publication representing various schools include those by Scharwenka & Von Koss, Germany; Scott, England; Moszkowski, France; Cui, Russia; Roentgen, Holland; Chimeri, Italy; Agghazy, Hungary; Radechia, Turkey; Nesvera, Austria; Saar, Kroeger, Cole, Cowles, Ferrata and Armstrong, United States.

One hundred and forty-four lessons constitute this course. The final lesson, as is fitting, deals no longer with technical matters, but is a broad discussion of individualities and temperaments. In this lesson there appears more common sense than the average dozen articles

on piano playing contain. It is admirable to note the broad and sane view which this master course takes; it is a musical course as well as a piano course. It is this that we should strive for if we are to produce musicians who will convince their hearers as being more than mere mechanical experts.

The influence which the Art Publication Society can wield is very great. The course is to be sold only to teachers and through them to their pupils. In this way the course can have a profound effect in inculcating the finely systematized method of procedure in many who have taught in a more or less crude and irregular fashion for many years.

As a vital factor in the standardization of piano instruction this new publication merits the careful consideration of every serious musical educator. Already it has enlisted the unqualified endorsement of a number of distinguished pedagogues.

Certainly it is the most important and significant addition to the literature of musical education that has come to the attention of MUSICAL AMERICA.

PORTLAND ORCHESTRAL VIGOR

Denton Forces in Satisfying Program—
Cadman-Redfeather Recitals

PORTLAND, ORE., March 25.—The concert given on Sunday afternoon by the Portland Symphony Orchestra proved one of the most satisfying of the season. Such good judgment was shown in the selection and arrangement of the numbers as to hold the attention of the large audience till the close of the program. Carl Denton sustained his reputation as a conductor of exceptional ability. The following was the program: Overture, "Oberon," Weber; Symphony, No. 8, Schubert; From Foreign Lands, "Spain," Moszkowski; Indian Suite, MacDowell; "Heart Throbs," "Last Spring," Grieg; "Finlandia," Sibelius.

Portland people who were so fortunate as to hear Charles Wakefield Cadman and Princess Tsianina Redfeather enjoyed a treat seldom afforded in this far-off Western city. Unfortunately, the train on which they arrived was several hours late, and many, tired of waiting, left the hall before the recital began, but as it was repeated the following evening all had an opportunity of hearing the delightful program.

In the presentation of Mr. Cadman's Indian songs by Princess Tsainina new beauty and understanding was revealed. The recitals were under the management of the Monday Musical Club. H. C.

REUTER WITH KNEISELS

Pianist Assists in Quartet's Chicago
Concert with Brilliant Results

CHICAGO, March 29.—Rudolph Reuter, whose year in Chicago has placed him in the front ranks of our piano virtuosi, distinguished himself again this afternoon as an ensemble artist of the first order when he assisted the Kneisel Quartet in its last concert of the season at the Studebaker Theater. Mr. Reuter supplied the piano part in the Dvorak Quintet in A Major, for piano and strings, and disclosed fine technical equipment, brilliance, and natural musical gifts.

J. Schreurs, clarinetist, well known as a member of the Chicago Symphony Orchestra, was the other soloist of the afternoon. His share in the Brahms Quintet, for clarinet and strings, was played in artistic style. The Kneisels gave a plastic and technically beautiful performance of the Beethoven Quartet, op. 18, No. 4. M. R.

Brooklyn Violinist Displays Talent

Helen De Witt Jacobs, a young violinist, gave a recital in the music hall of the Brooklyn Academy of Music on March 26, assisted by Frank X. Doyle. Miss Jacobs showed unmistakable musical talent and pleasing personality in an exacting program which revealed the possibilities of the player to her many friends. Marjorie E. Jacobs accompanied her sister ably. Mr. Doyle was well received, his numbers including "Mother O' Mine," by Frank E. Tours; "Thy Beaming Eyes," MacDowell; "O, Dry Those Tears," Del Riego, and Molloy's "Kerry Dance." G. C. T.

"Parsifal" for Czar's Benefit

ST. PETERSBURG, March 28.—A special performance of "Parsifal" was given at the Winter Palace last night in the presence of the Czar, the dowager Czarina and others of the imperial family. It was magnificently sung.

Says The Chicago Inter Ocean:

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"Under Mr. Koemmenich the society has steadily progressed onward and upward and it now sings with well-seasoned authority," said The EVENING POST on March 30, when

LOUIS KOEMMENICH



Photo by the Misses Selby Studio

conducted the
New York
Oratorio Society
in
**BEETHOVEN'S
"MISSA
SOLEMNIS"**
on Saturday Evening, March 28, at
Carnegie Hall.

COMMENTS OF LEADING CRITICS:

The Evening Post, Mar. 30:—"Under Mr. Koemmenich the Society has steadily progressed onward and upward, and it now sings with well-seasoned authority. There is no uncertainty of attack, the tone quality of each section is rapidly becoming impeccable, particularly the treble and tenor sections, and having been thoroughly rehearsed, each singer has enough familiarity with the music to give some attention to the conductor. With these factors in hand the choir can give satisfying interpretations of works like the Solemn Mass that make almost superhuman demands upon the singers."

The Herald, Mar. 29:—"Mr. Louis Koemmenich has trained his chorus to bring out the grandeur of the work most forcefully."

"In none of its concerts this year has the Oratorio Society impressed upon the audience more strongly its ability to sing big works effectively."

The Tribune, Mar. 29:—"On the whole, the body of tone possessed resonance and Mr. Koemmenich led his forces with spirit."

The Times, Mar. 29:—"In the presentation of the work

last night by the Oratorio Society its exacting demands were met in a thoroughly satisfactory manner. Mr. Koemmenich showed that he had carefully prepared the work with the chorus, which sang with good tone and intonation, and met all his demands of nuance. The solo quartet sang admirably, Mme. Metzger and Messrs. Miller and Witherspoon particularly distinguishing themselves. The conductor maintained a good balance between orchestra, chorus and quartet, and altogether it was a performance to reflect credit on the organization and its ideals."

The Evening Mail, Mar. 30:—"Louis Koemmenich, conductor of the New York Oratorio Society, placed another triumph to his credit Saturday night, when he gave the great Beethoven 'Missa Solemnis,' one of the most difficult works for chorus and soloists. He achieved extraordinary results, demonstrating that he has a body of singers able to sing clearly and with good quality the intensely high music of this mass."

The Brooklyn Daily Eagle, Mar. 30:—"The conductor, Louis Koemmenich, did marvels with the score and gave a devotional and superb interpretation of the 'Missa Solemnis.'"

HOLYOKE BOARD OF TRADE AS CONCERT MANAGERS

HOLYOKE, Mass., March 31.—Mme. Julia Culp, Emilio de Gogorza and one other noted artist, will appear in the course of four concerts during the season of 1914-15, under the auspices of the Holyoke Board of Trade in conjunction with the Holyoke Music Club. The Philharmonic Orchestra of New York has been re-engaged for the course next season.

A small profit was cleared in the conduct of concerts during the season just closed, and it was not found necessary to call upon the several prominent guarantors. The concerts, however, are not given with a financial end in view, but simply to provide Holyoke with good music, and the members are satisfied if expenses are cleared. The committee of the Board of Trade in charge of the concert courses consists of Dr. J. S. Lyon, chairman; W. C. Hammond, P. J. Gar-

vey, J. H. Wakelin and E. L. Taber. The following women of the Holyoke Music Club assist the Board of Trade committee: Bertha Prentiss, Mrs. W. O. Adams, Mrs. L. A. Williston and Mrs. A. C. MacFarlane.

The artists and organizations appearing are all selected by the Board of Trade committee, the chairman of which, Dr. Lyon, signs all contracts. The handling of all finances, sale of tickets and advertising is done through the office of the Board of Trade.

JULIA CLAUSSEN

CONTRALTO
Chicago-Philadelphia Opera Co.



Photo by Matzene

SUCCESSES ON THE PACIFIC COAST AIDA

The contralto, Julia Claussen, was eminently satisfactory. Her voice was immense in its softness and richness, and it seemed to pour itself out involuntarily.—*The Dallas (Tex.) Daily Times-Herald, March 8, 1914.*

LOHENGRIN

Julia Claussen, who had in the afternoon played the exacting part of Gertrude in Hamlet, appeared again here as Ortrud. Nothing could give a better demonstration of this really great contralto than to hear her in two very different parts—in character and temperamental demands—and to find her applauded in both. She retained to the end of the unusual ordeal a clarity of voice, a freshness of tone remarkable when associated with violent histrionic action in both operas.—*Los Angeles Sunday Times, March 15.*

HAMLET

No finer duo can be desired or expected than the one of Claussen and Rufo in the third act which brought to them a tremendous ovation.

AIDA

Julia Claussen as Amneris was regal—an ideal Egyptian princess. Her contralto is heavy in volume, and reached well into the soprano range, the higher tones being filled with dramatic value. The voice has the sonority of a baritone. Miss Claussen sang with dramatic force throughout the opera though not obtrusively, and she enacted the role of the imperious jealous woman with much meaning.—*San Francisco Chronicle, Wednesday, March 18.*

Julia Claussen as Amneris, the Egyptian princess, fitted the role perfectly, and she found in it opportunity for every note of which her voice was capable and every bit of intensity that she could command. And in neither voice nor histrionic ability is she a whit below any operatic contralto who has been heard recently in this part of the world. The feature of Aida which left the deepest mark on the consciousness of the public was the performance of Amneris by Julia Claussen. It was memorable. Miss Claussen has the physique of the daughter of a Viking. She has, moreover, a voice of heroic intensity and acts the part of the jealous Egyptian with an earnestness which sweeps all before it. In a word, she has that rare combination of physical, vocal, dramatic attributes which goes to the making of an ideal Amneris or Ortrud.—*San Francisco Examiner, March 18, 1914.*

HERODIADE

In the title role Julia Claussen was superb. She made a regal picture as Herodiade, woman of the world, and she sang with dramatic expression and tone power, sang so beautifully, that the audience encored her time and again. Miss Claussen is of commanding presence, and she used this natural attribute to advantage in her difficult role.—*San Francisco Call and Post, March 20, 1914.*

Julia Claussen, the Swedish contralto, who appeared in the title role of Massenet's opera Herodiade, scored a great success last night at the Tivoli Opera House. She invariably established her right to every praise that has ever been accorded her. She not only made a regal picture as Herodiade, woman of the world and selfish, but sang with the greatest expression of dramatic ability and tone power that has been heard here for many years. At the moment I cannot recall any one with just her sonority and stage presence. She is commanding personally, and injected that trait into her role with the finest intelligence. Her singing was most authoritative, and especially in the scene with Phaul, when he reads in the stars that she is to be outdone in her ambition for love, there enters a pathetic note into her voice, quite unexpected and immensely appealing.—*San Francisco Chronicle, March 20, 1914.*

Personal Representative
ALMA VOEDISCH

3836 Wilton Avenue. Chicago

SYRACUSE SYMPHONY FINALE

Movement Started to Make Orchestra Permanent as Season Ends

SYRACUSE, N. Y., March 25.—The Syracuse Symphony Orchestra ended its season at Lincoln Hall with an exceptionally good program Sunday afternoon. The orchestra was assisted by Mme. Marie von Unschuld, pianist, and Eloise Holden, of Syracuse, soprano.

Mme. von Unschuld's playing of the Liszt "Fantasia" with orchestra was most enthusiastically received by the large audience. She also played a group of solos and gave two encores.

Miss Holden sang an aria from "Le Jongleur de Notre Dame," Massenet, and a group of songs in a most artistic manner. She also received warm applause.

The orchestra is fast gaining recognition as an organization of which Syracuse may be proud. At a recent rehearsal of the chorus of the Music Festival, W. Paige Hitchcock, president, made an earnest plea for the establishment of the orchestra on a permanent basis, as well as for making the Festival a permanent institution.

The subject of building a suitable hall for music is also being agitated.

L. V. K.

Busoni's Son to Become American Citizen

BERLIN, March 28.—Benvenuto Busoni, son of the famous pianist, Ferruccio Busoni, is going to America soon to take out citizenship papers. He wishes to avoid the interruption of his art studies here by military service. He is entitled to American citizenship for the reason that he was born in Boston in 1893.



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Resonance

The greatest authority on voice resonance, the late Professor Hallock, of Columbia, defined it as "the reinforcement of a tone by a quantity of more or less confined air the inherent rate of vibration of which is identical with that of the tone reinforced."

There are three and only three resonance cavities in the vocal instrument—the pharynx, mouth and nose.

The air in these cavities is the only means of reinforcing the tones started by the vocal cords. The essential feature of a resonance cavity is an opening of considerable size approximately one-sixth the largest diameter of the resonator. For this reason the chest, the antra and the sinuses can not reinforce tone. Sounding board effects in the body, "spinal resonance" and "musical bones" are of course impossible.

The Halsworth, 92nd St. and West End Av.

ECHOES OF MUSIC ABROAD

Georgette Leblanc to Create "Sister Beatrice" in Newest Maeterlinckian Opera—England to Have Its Own Bayreuth at Glastonbury—Perfume as Well as Lights as a First Aid to the Symphonist—The Beechams Engage Eminent German Artists for Their Preliminary Week of German Opera—Music's Monopoly of Infant Prodigies

WHEN Henri Février's "Monna Vanna" was first produced at the Paris Opéra, it will be remembered, Maurice Maeterlinck lost his fight to compel the composer and the directors of the Opéra to give the name part to his wife, Georgette Leblanc. Over the newest Maeterlinck opera, however, there will be no prima donna squabble to divert the Paris public as the poet apparently has been forewarned by his previous experience and accordingly fore-armed.

Albert Wolff, the gifted conductor at the Opéra Comique, who wrote the incidental music for the Paris production of "The Blue Bird," has made an opera of Maeterlinck's "Sister Beatrice," and it is now announced that when it is produced at the Opéra Comique *Soeur Béatrice* will be "created" by Georgette Leblanc-Maeterlinck. She has appeared very infrequently on the lyric stage of late years.

André Messager's "Béatrice," which had its première three weeks ago at Monte Carlo, a première attended by considerable success, has no connection with the Belgian poet-mystic's "Sister Beatrice." Messager's inspiration was a novel by Charles Nadler, from which the libretto was written by those felicitous collaborators, de Flers and de Caillavet.

* * *

WHILE a certain widely-advertised project to establish an American Bayreuth on the shores of the Hudson evaporated into thin air after serving a purpose as highly effective press-agent material—possibly profitable real-estate-agent material as well—a scheme to create an English Bayreuth at the little town of Glastonbury appears to be more auspiciously launched. The choice of Glastonbury, "a little Somersetshire townlet of about 4,000 inhabitants, not very near anywhere," as the location would seem to be based almost entirely upon sentimental reasons. The official explanation points out that it has an abbey recently much restored, it is in beautiful and typically English scenery and has many traditional and historical associations and it is the place of Arthur's burial and is close to Cadbury Castle (Camelot), wherefore, as the first music drama to be performed there during the coming Summer or Autumn deals with the Arthurian legends, the site seems fitting enough.

One of the moving spirits of the plan, Ivan Hodgkinson by name, observes in *The Spectator* that in Germany there are at least four good music centers from which a composer may choose, so that if he does not like Dresden, or is unable to produce his work there he can take it to Munich, Stuttgart or Berlin. In England, on the other hand, if a new work is not produced in London it is not produced anywhere—obviously he is discussing opera novelties exclusively, since the provincial festivals frequently launch new choral and symphonic works. It is proposed to establish at Glastonbury a center essentially for the production of the works of English composers.

If the project is realized the first work that will be given there will be "The Birth of Arthur" by Reginald Buckley and Rutland Boughton. It is the prologue to a music-drama trilogy dealing with the Arthurian legends. The collaborating author and composer were among the first to realize "the definite national nature of the music that has been treated in England in the last few years." "The Birth of Arthur," while a complete work in itself, is the prologue to a trilogy, "Merlin," "The Holy Spear" and "The Death of Arthur."

The Glastonbury Arthurian Festival committee is endeavoring to raise funds sufficient for the building of a tempo-

rary theater for the producing of this work this year. Then, when the project is fairly launched and secures greater financial backing the theater will be rebuilt and an annual Summer festival instituted for the Arthurian trilogy, other works by home-grown talent, and possibly the "Ring" and "Parsifal," as well.



Marthe Chenal with "Adonis," Her Pet Bulldog

One of the most interesting singers announced by Oscar Hammerstein for his season of opera that did not take place was the French soprano Marthe Chenal, who sings both lyric and dramatic rôles. She has spent most of the season thus far making series of guest appearances at various opera houses in the French provinces and has recently returned to Paris to sing at the Opéra Comique. One of her greatest successes has been made in the title rôle of Camille Erlanger's "Aphrodite," in which New York was to have seen and heard her this season had Mr. Hammerstein's plans materialized.

SCRIABINISM may be a phase that has yet to be passed through by the music world generally, if the *Musical Standard's* reflections inspired by a performance in London of the advanced Russian composer's "Prometheus" should prove to be a prophecy.

"It seems to us not impossible that such a pioneer as M. Scriabine, for instance, who has actually written a 'part' dealing with lighting effects for his 'Prometheus' may some day, in addition to lighting and perfuming his music with artistic care, give us a kinemacolor picture accompaniment as well.

"Instead of lighting with red and violet, say, one of the 'Hungarian Rhapsodies,' let us have pictures of Hungary with it. Perfume of violets, too, if liked. Why not? With a Hungarian pianist, what could be more artistic, complete or desirable?

"This time Scriabine's 'Prometheus' was not lighted. But in future it seems that ladies will be able to go to concerts dressed and perfumed to the right tone and degree—the preliminary announcements will be a sure guide, and we may yet have a lady of title saying that she never heard So-and-So's F Minor thing, because 'attar of rose' made her head ache.

"You may bring perfumes to the pub-

lic, dear musicians, but you cannot make them smell them. And how about the dear things who do not look well in a greenish light?

"And how shall we smell the symphonies of the future when we have a cold in the head?"

* * *

BESIDES featuring "Orpheus" in its repertoire with a new impersonator of the name part in Claire Croiza, formerly of the Théâtre de la Monnaie, Brussels, the Paris Opéra Comique is shortly to revive "Iphigenia in Tauris" with Mme. Isnardon in the title rôle, in commemoration of Gluck's birth two hundred years ago. And the prominence just now given to these works, in consequence, has moved a French librettist to indulge in some interesting reflections regarding the tendency of composers in times past to make use of the same subject.

"Surprise is sometimes expressed," he

l'Abos, of Trajetta, of Majo, of Guglielmi, of Jomelli, of Salari, of Sarti, of Martin and Salar (produced in Florence), of Prati, of Giordani, of Zingarelli, of Mayer, Donizetti's master, and the list even then is not exhausted—and for all, these 'Iphigenias' the same book served! Gluck had Calzabigi for the librettist of his 'Iphigenia.'

"And then all the 'Francesca da Rimini' operas! And all the 'Don Juans!' How can we count them? All ways based on the same book! Formerly no objection was raised, as it was the custom; nowadays, this practice would seem strange to us."

In reviewing the "Orpheus" inspirations he could have brought the list right down to date, or perhaps carried it a trifle ahead by noting that Gustave Charpentier also has projected an opera on that subject.

* * *

THE remarkable wonder-child achievements of Willy Ferrero, the seven-year-old conductor, who, although he cannot yet read a score, has "memory and powers of perception so extraordinary that he knows a work by heart after he has once heard it played by an orchestra and once on the piano," has brought home to a London writer the fact that infant prodigies are a plant indigenous almost exclusively in the world of music.

"The point of course, is, that although we have these mature (*sic!*) young musicians, we have no very fine young poets, writers or artists. Millais was exceptionally talented as a child, but few artists with the brush achieve fame before their twenties. Poetry, it must be confessed, usually shares a similar fate, and although Keats, Chatterton and Shelley accomplished much in their youth, a child poet is a very rare thing. Of child writers we can recall none: humanity is apt to be super-sceptical of anything written without the material of age and knowledge of the world. But in music we have a Mozart, or to-day the work of, say, Erich Korngold, whose sonata is full of comprehension and mature construction. It seems obvious that the musician is born and not made."

* * *

FOR his week of German opera—Strauss's "Rose Cavalier" and Mozart's "The Magic Flute" being the contrasting works chosen—the week that will serve as a sort of prologue to his second Russian season at London's venerable Drury Lane Theater, Sir Joseph Beecham has engaged several German artists who have already found their London public in Covent Garden performances of Wagner's works. To be strictly accurate, Thomas Beecham, who is to conduct the German operas, has doubtless done all the choosing.

Eva van der Osten, of the Dresden Court Opera, one of Germany's foremost artists to-day, Margarete Siems, likewise of Dresden; Claire Dux, of the Berlin Royal Opera; Paul Knüpfer, from the same institution; Hans Bechstein and Cornelius Bronsgeest, have proved their mettle on various occasions on the Covent Garden stage. Alexander Kirchner, Ernst von Pick, Fritz Brodersen and Arthur Pacyna are also to be heard. The German series will begin on May 20.

* * *

THERE are thirty operetta troupes travelling about in Italy, according to *l'Operetta*, a new periodical that was but recently born in Milan, and these thirty companies represent a total number of 1,600 singers and take in annually an aggregate sum of \$1,600,000. Deducting theater rents, general expenses and the royalties paid to composers and authors, there remains thirty-three per cent. of that amount out of which the managers pay \$550,000 to their singers and have some \$290,000 left over for themselves.

* * *

WEIRD indeed are some of the distorted reports of home happenings that appear from time to time in foreign periodicals. One generally well edited purveyor of music news published in Paris announces in its abbreviated foreign notes, under a New York place line, that the Century Opera House here has been giving as novelties, for the first time in English, "Tiefand" and "The New Henrietta!" J. L. H.

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N. Y. HUNGARIAN ORCHESTRA'S DEBUT

Symphony Society on the East Side Gives a Good Account of Itself

The inaugural concert of the New York Hungarian Symphony Orchestra on Sunday afternoon, April 5, at Central Opera House, in East Sixty-seventh street, gave new evidence of the cosmopolitan character of New York's musical fare. Lajos von Serly, the Hungarian composer, who is now an American, acted as the conductor. Mme. Maria Mieler Narodny, Eory Szabo Jozsef and the daughters of the conductor acted as the soloists. The orchestra consisted of forty players.

The program opened with the overture to the opera "Hunyady Laszlo," by Erkel, one of the best known Hungarian composers of to-day. Francois Erkel may be considered as the Hungarian Tchaikowsky, though he writes in more joyous vein than the melancholy Russian. His most popular works are operas.

Mozart's Symphony in E Flat, which followed the first number, both of which were well performed, for the most part,

the string section sounding even and pleasing. Mr. von Serly proved himself to be a conductor of unusual commanding gift and won enthusiastic applause.

Further numbers of the concert were Beethoven's "Fidelio" Overture, two compositions of the conductor himself, an orchestrated rhapsody of Liszt and two interesting old Hungarian ballads of the fifteenth century. It was an exceedingly interesting program, such as an average New York concert habitué rarely has occasion to hear. The performance was altogether brilliant and should be repeated.

The vocal and terpsichorean numbers of the repertoire were not less impressive than those of the orchestra. Mme. Maria Mieler Narodny sang with stirring success a Finnish folk song, a fascinating song by Jaernefelt and a song by von Serly. All three songs were sung with orchestral accompaniment. She disclosed a voice of rich and pleasing quality, to which was added dramatic temperament and nice style of interpretation.

Mr. Jozsef, a tenor of the Royal Opera of Buda-Pesth, sang as novelties two old Hungarian ballads by Tinody, which showed that the Hungarians were more outspoken Mongolians in the sixteenth century than they are now. His voice is of fine quality and powerful.

An interesting interpretation of the Second Rhapsody of Liszt was given in the dance of Irene and Etelka Von Serly. Mr. von Serly had orchestrated and rearranged the rhapsody.

The concert as a whole was a stunning success, such as an East Side audience is rarely able to hear. I. N.

Benjamin E. Berry Gives Recital for New York Canadian Club

Benjamin E. Berry, the tenor, gave a recital last week before the Canadian Club at Delmonico's, New York. His program included songs by Dvorak, Hawley, Leoncavallo and Leoni. Mr. Berry will be soloist at a concert given by the People's Choral Union, April 21.

Ernst von Dohnanyi, the Hungarian pianist and composer, is at work on a new opera.

ITALIAN "TRISTAN" FAR FROM IDEAL

A Performance in Milan before a Half-Empty House—Spirit of the Work Lost

MILAN, March 24.—Judging by the latest performance of "Tristano ed Isotta" at the Scala, Wagner is not quite so popular with the Italians as we have been led to believe. Wagner once upon a time made the statement that his works would be produced to perfection when Italian singers had learned to interpret them. Nevertheless, after last Thursday evening a previous opinion of the writer became absolute conviction that a really characteristic dramatic interpretation of a Wagnerian opera in Italy and in Italian is next to impossible.

Moreover, the attendance was shockingly small. The vastness of the Scala auditorium could not have been emphasized more forcibly than by this half empty house. Nor can it be said that the audience followed the stirring events on the stage, or the even more stirring tonal language in the orchestra with anything like the interest displayed in one of the favorite Italian works. A number of Italians remarked to me that "Tristan" seemed a work of mediocre value as compared with "Parsifal." True enough, the Italian public seems highly enthusiastic about "Parsifal" at present. But how long will it last?

The mise-en-scène of "Tristan" left much to be desired. Nor can it be said that the decorations and costumes, at least in the first two acts, were historically satisfactory. Brangäne appeared for all the world like an Indian princess, and the forest castle of King Mark in the second act was of distinctly Roman architecture.

The orchestra exhibited none of that significant dramatic emphasis which is

so requisite. One waited in vain for a spirited climax. Tullio Serafin is a conductor of extraordinary talent and ability, who, to all appearances, had fully grasped the spirit of the opera and who did his utmost to inspire his men. But even the best of leaders is powerless when his orchestra refuses to be stirred. Undoubtedly an augmentation of the brass—in fact, of all the wind instruments—would have proved beneficial. The strings played superbly.

Tristan was sung by Edoardo Ferrari-Fontana. He was indisposed, and, therefore, it would not be fair to judge of his vocal performance. Interpretatively, he awakened considerable interest in the first act, but failed to keep this interest alive in the succeeding acts.

Amelia Contino Pinto unquestionably possesses vocal qualities suitable to the rôle of Isolde. Yet she reveals little knowledge of the significance of the part. Luisa Garibaldi's Brangäne might have answered vocally if her voice had not that white quality so frequently found among Italian mezzo-sopranos.

By far the best performance of the evening was the *Kurwenal* of Domenico Viglione Borghese. Both in his dramatic and vocal grasp of his rôle this singer was splendid.

Here, of course, we had a foreign opera translated into the language of the country in which it was produced. As frequently before, it gave one the conviction that a Wagnerian opera, at least, loses in value when translated into another language. O. P. JACOB.

Philharmonic Concert at Columbia University

One of the most successful concerts given this season by the New York Philharmonic Society, Josef Stransky, conductor, was the free concert at Columbia University on Saturday evening, March 28, under the auspices of the Institute of Arts and Sciences. Mr. Stransky presented his fine orchestra in a program made up of the Beethoven Fifth Symphony, Liszt's "Les Préludes" and three Wagner excerpts, the program selected from the works of the three favorite composers of the late Joseph Pulitzer. A capacity audience attended.

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—New York Press.

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Oratorio — Concert — Recital

ORCHESTRAL TALKS IN PUBLIC SCHOOLS

Dr. Henry T. Fleck Gives Interesting Lectures on Functions of Instruments

One of the most interesting experiments yet made in applying music to educational systems is that introduced during the past few weeks in the high schools of Greater New York by Dr. Henry T. Fleck, professor of music at Normal College. This experiment consisted of a musically illustrated talk called "The Voice of the Orchestra," and covering a regular recitation period of fifty-five minutes. The regular city orchestra was in attendance.

It consisted of a simple, yet comprehensive, discussion in the simplest of terms of the functions and possibilities of the various instruments of the modern orchestra; of the proper uses of these instruments, singly and combined, and of the range of tonal colors to be obtained from their combinations. Supplemented by the practical illustration from skilled players of each instrument considered, there was offered to the listeners a certain tangible quality that made plain to all certain matters that had heretofore been more or less a mystery.

"The series of illustrated talks," said Professor Fleck to a representative for MUSICAL AMERICA, "grew out of the free orchestral concerts which I have had the pleasure of conducting for the municipality of Greater New York for the last two years. These sixty concerts were given throughout all the five boroughs and were attended this year by more than 110,000 persons.

"In my endeavor to explain certain things to one of my classes at Normal College I was one day impressed by the value to be had from placing before high school students something that might enable them to derive greater enjoyment and benefits from the free concerts which many were attending.

"The first musically illustrated talk was given in Washington Irving High School before a student audience number-

"Joint Recitalists" Devote Week to Resting in Colorado Springs



"Joint-Recitalists," Kathleen Parlow and Wilhelm Bachaus, in Colorado Springs

AFTER successes on the Pacific Coast this Winter in solo appearances and in joint-recitals Kathleen Parlow and Wilhelm Bachaus, the violinist, accompanied by her mother and the pianist by his wife, spent a

week resting in Colorado Springs on the way East. During this week music was banned from the topics of daily discussion and the entire day devoted to long walks and sightseeing. The above snapshot was taken while on a walk after a heavy snow storm.

ing several thousand and its success was so instantaneous that another was requested as soon as possible. Not only did the Washington Irving pupils receive four of these talks—two proving entirely insufficient—but Morris High School had two and one each were given by me before the pupils of the Brooklyn Training, Wadleigh High, Jamaica High and Richmond Hill schools, and also at Normal College.

"The interest aroused by these little talks has caused a request to be made for them from nearly every high school principal in Greater New York. I am personally gratified for the reason that I see the excellent results that must ensue from such work. It really is what may be termed musical laboratory investigation, and of quite as much relative importance as laboratory work that is done in the fields of natural science or chemistry.

"Instead of being dry the lectures have carried all the elements calculated to arouse and hold genuine attention. I have had to condense much, where only a single lecture was given, explaining the various divisions of the orchestra, the instruments and so on within the space of fifty-five minutes. But another year we shall have a series which will make it possible to proceed, step by step, as I should like and in a manner to the best interests of the pupils.

"Never before has any school system contained in its musical educational curriculum this particular feature. Now that its practical usefulness has been demonstrated I expect to see, in a short time, more than one city adopting it. The tremendous growth of an appreciation for music in this country really makes it imperative to give our young people the opportunities they deserve to

become acquainted with music in a thorough, and not a superficial, fashion.

"The increasing demand for good music was never more completely shown than during the three years that these free concerts have been given for the benefit of the New York public. After we began them, with the \$10,000 donated by Ralph Pulitzer, of *The World*, the city officials realized that good orchestra music played in auditoriums was needed. Now we discover that there is just as much a need to educate our young folk to an intelligent understanding of what good orchestra music is, and we hope to do it."

"St. Matthew Passion" by Combined New York Choirs

There was a performance of Bach's "St. Matthew Passion" at St. Bartholomew's Church, New York, under the capable direction of Arthur S. Hyde, organist and choirmaster, on Tuesday, April 7. The choir of the church was assisted by the entire choir of the Cathedral of St. John the Divine and the Junior Choir of St. Bartholomew's Chapel. The solos were sung ably by Grace Kerns, soprano; Pearl Benedict-Jones, alto; William Wheeler, tenor; Frederick Weld, baritone, and Wilfred Glenn, bass.

FINAL MINNEAPOLIS SYMPHONY CONCERT

Mme Mërö Helps Furnish Brilliant Climax to Orchestra's Eleventh Season

MINNEAPOLIS, April 1.—The Minneapolis Symphony Orchestra closed its eleventh season with two brilliant concerts on Friday evening and Sunday afternoon. The first of these was the twelfth in the series of evening concerts, the second the twentieth in the series of weekly popular concerts.

Four numbers, by as many composers, constituted the program of the former concert, which opened with Schumann's Overture, "Liebesfrühling." Rachmaninoff's Symphony No. 2 in E Minor, op. 27, as conducted by Mr. Oberhoffer, furnished moments of genuine exaltation, and Strauss's "Till Eulenspiegel's Merry Pranks," repeated by request, closed the program.

Yolando Mërö, the soloist, created a sensation in the playing of Tchaikowsky's Concerto No. 2, in G Major, op. 44. This was an admirable exposition of the wonderful resources of the piano. As an interpretation it was big, strong, brilliant and convincing. Chopin's D Flat Waltz, played as one of several encore numbers, was exquisitely charming.

The concert on Sunday afternoon was a demonstration of Mr. Oberhoffer's skill in program making. The March chosen for the opening number was Gounod's "Marche religieuse." It called for the organ, which, in the hands of Hamlin Hunt, gave strength and solidity to a volume of tone noticeable for the predominance of the brasses. In the Overture to "Rienzi," the brasses were again notably good, and the introduction to Act III of "Die Meistersinger" once more demonstrated the superiority of the choir.

The Chicago composer, Adref Weidig, was represented by his Capriccio, op. 13, which was played with commendable elasticity of style. Moszkowski's "Serenata" and Mendelssohn's "Spring Song" were redemanded. The Festival Prelude for Orchestra and Organ by Richard Strauss was the closing number.

Helen Axe Brown, soprano, was the soloist. Her numbers were the Wagner aria, "Dich theure Halle," from Tannhäuser, and Massenet's "Hérodiade" aria, "Il est doux, il est bon."

F. L. C. B.

Business for the Society of Psychical Research

[From the New York World of March 31]

Harry T. Burleigh and Coleridge-Taylor, negro composers, will appear tomorrow night at the second subscription concert of the Schola Cantorum at Carnegie Hall with the aid and co-operation of the New York Symphony Orchestra.

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ROSE BRYANT

[CONTRALTO]

Triumphs as Soloist with
Guido Chorus

Rose Bryant, contralto, of New York, was the soloist and received a most cordial welcome from audience and chorus. Miss Bryant is a well-schooled artist with a rich contralto voice of extended range while to it is added the enviable asset of a stately stage presence and dignified style. Miss Bryant sang for her first selection the aria from "Nadeschda," by Goring Thomas with emotional fervor and dramatic interpretation. She was recalled amidst enthusiastic applause and sang a little Scotch ballad. In her first group of songs a waltz song by Bemberg, sung in French, gave Miss Bryant opportunity for some florid style of vocalization which won her another tribute of appreciation.

"Bendemeer's Stream" by Gatty, was given with serenity and suavity of style and in the "Al Dolce Guidami Castel Natio," by Donizetti, which she sang in Italian, Miss Bryant further disclosed the rich tones of her beautiful voice. As an encore, she sang a song by Liza Lehmann.

Her second group included "O Lieb," by Liszt, in which her excellent German diction was a notable feature. Her variety of repertoire enabled her to sing the "Voi Che Sapete," from Mozart's "Marriage of Figaro" with the fluency of the well equipped operatic artist. Equally pleasing was "A Summer Night," by Goring Thomas. Miss Bryant was recalled once more and tendered some elaborate floral offerings. Her solo with the chorus, "A Night in Spring," by von Wienzierl, was rendered with authority and fine effect.

Mr. Clark, at the piano for Miss Bryant, played with sympathy and lent artistic support.—*Buffalo Courier*, Feb. 20, 1914.

Last evening's soloist was Miss Rose Bryant, contralto, remembered by many in the hall for her singing in this city two seasons ago. She has a voice of very agreeable caliber, especially in the lower and middle range, sincerity and intelligence in her interpretations and enunciation so perfect as to be a model. Miss Bryant's unaffected manner and her legitimate, serious way of singing won for her warm approval and she was obliged to grant an additional song after each of her three official numbers. She was heard in the aria from "Nadeschda, My Heart is Weary," in songs by Bemberg, Gatty and Goring-Thomas, in operatic excerpts by Donizetti and Mozart, and in a Liszt song, which proved to be the familiar Liebestraum, No. 3, for piano, set to words. In none of her songs was the contralto more enjoyable than in Gatty's "Bendemeer's Stream" and the "Summer Night" of Goring-Thomas, in which the mellowness and beauty of her tone and the fine enunciation impressed most favorably. She also sang very effectively the solo in the Weinzierl chorus.—*The Buffalo Express*, Feb. 20th, 1914.

As soloist, Miss Bryant created a decidedly fine impression by her sympathetic, easily produced voice. It is one of wide range, even throughout and at all times true to pitch. When a singer makes the text understood it adds tenfold to the pleasure of the listener, and this Miss Bryant always accomplished. The flexibility of her voice was shown in the Valse, by Bemberg, and Donizetti's "Al Dolce guidami castel natio." After each group she was compelled to give an encore.—*Buffalo Evening Times*, Feb. 20, 1914.

Miss Rose Bryant, contralto, was the soloist, and she won the audience immediately by her artistic singing and her unaffected manner. She possesses a voice that is rich in quality and pleasing in all the registers. Her enunciation is splendid and she sings intelligently.

Miss Bryant was heard to good advantage in "My Heart is Weary," from "Nadeschda," by Goring-Thomas, and songs by Bemberg, Gatty, Goring-Thomas, Liszt, and in operatic selections by Mozart and Donizetti. She was greeted with showers of applause after each number and she graciously responded with extra numbers.

Mr. Clark played the accompaniments for the soloist.—*Buffalo Commercial*, Feb. 20, 1914.

Miss Bryant has made considerable strides in her art since she sang here last. Her beautiful voice is now better used and more capable of expressing greater range of expression. In such a number as Donizetti's graceful and very charming "Ah, Gently Guide Me," the singer displayed a fine legato, shading, and great refinement of taste. Many encores were demanded by the audience, to which Miss Bryant responded with utmost courtesy.—*Buffalo Eve. News*.

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BUFFALO MUSICIANS IN LENTEN CONCERTS

Local Artists Predominate in Calendar of Musical Events—

Ysaye a Visitor

BUFFALO, April 1.—The Lenten musical offerings have been excellent in quality and have enlisted the services of a number of prominent local musicians.

Mrs. Carmela Carbone-Valente gave a song recital in the Twentieth Century Club Hall the evening of March 30, presenting a program of great artistic value, which included classic gems of some of the old Italian composers; a group of German *lieder* by Schumann, Schubert and Brahms; another group, which represented Franz, Sinding, Arensky and a local composer, the Rev. Ludwig Bonvin, and songs by Riccardo Zandonai, Wolf-Ferrari and W. K. Bassford. Mrs. Carbone-Valente's musical insight and Latin temperament are two powerful assets in her work and enable her to make a strong appeal through the interpretative side of her art. Throughout the long and exacting program one was constantly impressed with the fact that her work was guided by keen intelligence. She was cordially received and sang several encore numbers. Her accompaniments were in the thoroughly capable hands of Mme. Blaauw.

Mr. and Mrs. Frank Davidson have given, with the aid of their pupils, two interesting chamber music concerts recently, which have attracted good-sized audiences. Mr. and Mrs. Davidson's devotion to this particular line of musical work has been the means of keeping up an interest in chamber music, which at best has too few devotees. At their last concert Ellen Langdon was the assisting vocalist. She gave much pleasure by her artistic singing.

Eugen Ysaye, the Belgian violinist, was in superb form at the recital he gave here Sunday evening, March 29, at the Majestic Theater. He played the Grieg G Minor Sonata and an air by Handel with ravishing beauty of tone and admirable phrasing, these two numbers standing out from the others of his program as gems of virtuosic art. He moved his audience to bursts of enthusiasm and was recalled many times and graciously played encore numbers. Camille Decreus, his worthy associate, gave him splendid support as accompanist.

William Duchwitz, pianist, and Frederick R. Benson, baritone, of Rochester, gave a recital at the Twentieth Century Club Hall the evening of March 31. The program numbers made no especial demand on the resources of the performers, but such as it was it proved enjoyable and was given with sincerity and in good style. Stanley Gething was an adequate accompanist. F. H. H.

MURATORE

TRIUMPHS IN THE ROLE OF FAUST IN PHILADELPHIA



Photo copyright 1914
by Matzene, Chicago

REMARKABLE PRESS COMMENTS

Manly, romantic and poetic figure.

Muratore was a Faust not soon to be forgotten. It was a manly, romantic and poetic figure in which the dramatic aspects were well projected. He sang the alluring music of Gounod with an impassioned fervor and a poetic sentiment which was moving. As before he gave far more attention to the refinements of the vocal art than to blurring out big tones and the shading and nuance with which he graced his phrases were only equaled by the wonderful manner in which he colored them to express the sentiment and emotion he wished to convey.

His mezzo-voice was exquisite and where some French tenors resort to falsetto he produced beautiful mezzo-voice tones contrasted immediately after with full and resonant high notes which rang out with virility. So well did he sing the "Salut demeure" that there were insistent demands for a repetition with which he obligingly complied. The calls before the curtain also were very enthusiastic.—*Philadelphia Evening Star*, Feb. 10, 1914.

Fortunate possessor of a "big" voice.

Mr. Muratore's Faust served further to confirm the impression of his splendid abilities which his Des Grieux last Saturday in Massenet's "Manon" made evident. He is the fortunate possessor of a "big" voice, and his tones are of the mellow timbre of the woodwind rather than the "sounding brass" that so many French tenors have made it possible to expect—or dread—from members of their school. The passionate aria of the garden scene, "Salve dimora," had to be repeated in response to well-deserved applause, and the closing duet with Marguerite, "Sempres amar," was a thing of rounded beauty.—*Philadelphia Evening Telegraph*, Feb. 10.

As Faust, Muratore was superb.

As Faust, Muratore was superb. The melodiousness of the music, as well as its tragic import, suited his voice admirably and gave him every opportunity to revel in those dramatic moments which he makes so realistic and thrilling. His reception was equally as warm as were those that marked his former appearances. Philadelphia audiences have been quick to recog-

nize the great gifts of this tenor and apparently cannot rest until he repeats his most effective arias. Muratore's costumes were not only appropriate, but exhibited most unusual taste.—*Philadelphia Record*, Feb. 10.

Was tender, touching and enchanting to an unprecedented degree.

Lucien Muratore, as Faust, ably abetted her, with the result that the garden scene was tender, touching and enchanting to an unprecedented degree. The new tenor's interpretation was obviously Gallic and sentimental, and there was almost a touch of Pélleas in his handling of the character. The "half voice" he used in the garden scene in approved Parisian style, but his "Salut demeure" was none the less exquisitely delivered and his performance throughout had sound artistic worth and much true lyrical beauty.—*Philadelphia North American*, Feb. 10.

Displaying the quality of his glorious voice and the many resources of a skillful singer's art.

Lucien Muratore made another of his tremendous successes in the role of "Faust." The light tuneful arias of this rôle gave him a splendid opportunity for displaying the quality of his glorious voice and the many resources of his skillful singer's art. Soon as his transformation to youth had been accomplished, he stepped from behind the huge chair an ardent, eloquent, melodious and wholly gratifying "Faust," who musically and vocally sustained every tradition of this historic rôle.—*Philadelphia Press*, Feb. 10.

The "Salut demeure" might have been repeated ad libitum.

Admirably indeed did Muratore present this sudden rejuvenescence. As he emerged from the black chrysalis of the sage amid the Rembrandt shadows the voice sent forth the round and golden tones "rapt, ringing, on the jet sustained," till one could hardly believe it the other half of a dual identity, for it seemed like a distinct entity.

The famous "Salut demeure" was sung with such strength, in union with surpassing sweetness, that it was required again, and it might have been repeated ad libitum.—*Philadelphia Public Ledger*, Feb. 10.

MYRNA SHARLOW

WINS OVATION



Young American Soprano of Boston
Opera Co., replaces Mme. Melba in
"La Boheme."

COMMENTS:

Boston Transcript, March 9, 1914.

—To fill the place left vacant by Mme. Melba's sudden withdrawal from the cast of "La Boheme" Saturday afternoon Miss Sharlow, on very short notice, sang Mimi. It was her "chance," Saturday afternoon, and the close of the first act must have warmed her heart. She was called before the curtain nine times by an audience that was suffering the first pangs of disappointment at missing their beloved Melba. She well deserved it. With her markedly sweet light voice (not a weak voice, however) she sang with perfectly true intonation and fine phrasing. The first act of "La Boheme" is an excellent test of a singer's artistry. It requires a sort of zephyr-like half-voice, that is still full and pure and without breathiness; in it the subtleties of the singer's control become easily evident. Miss Sharlow was able to manage much of the more delicate shading with deftness and taste. If she did not characterize in her tones or show light and shade of character interpretation in her acting to the same extent as a more experienced singer might, she was sound in all the fundamentals of her art, and the refinement of it may be confidently expected with time and experience. She was a lovely, scared little Mimi (though not at all a scared opera singer), and her voice admirably stood the test, in that it was able to give sincere pleasure to thousands of people in a large auditorium.

Boston Post, March 8, 1914.—This was Miss Sharlow's first appearance at a subscription performance in a principal part. Her voice is of unusual range; it is fresh and sensuously beautiful, and it is a voice of sufficient power and opulence to be suitable for more than purely lyrical roles.

Miss Sharlow met a sudden situation with unusual readiness and resource. It was to be expected that she would use good sense in proceeding carefully in her first act, even to the extent of dragging the tempo a little in order to be the more sure of her lines. She kept her self-possession, and made use of her brains as well as her voice. Her phrasing was musicianly. Her action was appropriate, and neither stiff nor exaggerated, though it will undoubtedly gain variety and conviction to a greater degree than could reasonably have been expected yesterday.

She sings freely; the tonal emission is not in any way forced or unnatural. More finesse and emotion that lies deeper than song should be Miss Sharlow's in the future. The audience was quick to recognize the courage and the talent of the singer, and at few performances of the season have artists been called before the curtain as often and as cordially as Miss Sharlow and Mr. Lafitte after the first act.

Boston Herald, March 8, 1914.—Miss Myrna Sharlow, who took the part of Mimi at a Saturday night performance of "La Boheme" on January 31, replaced Mme. Melba.

The audience yesterday, kindly disposed from the moment of her entrance, encouraged her in every way. It soon realized that she had a voice of her own, a voice of fine and appealing quality, a voice well suited to the music of Mimi. The beauty of her tones led one to forget easily the absence of nuances for dramatic expression, and the modesty of her bearing and her unaffected simplicity atoned for the lack of emotional acting. This, too, may be said, that her natural taste and sound sense kept her from any too deliberate attempt to act. She is certainly a singer of much promise.

She deserved the generous applause. It required courage to face the disappointed audience. Her pluck, voice and personality put the spectators in good humor and saved the day.

Boston Globe, March 8, 1914.—Fortune brought opportunity to Miss Myrna Sharlow yesterday out of the disappointment that denied Mme. Melba to the great audience. The young soprano sang Mimi for the first time several weeks ago on a Saturday evening, and showed then the rich promise in beauty of voice and skill in song which already assures her a career. The honor bestowed upon her yesterday was an incentive to inspire any young singer to her best, and the cast was preferable to the former one. The result was a performance that gave the audience unmistakable pleasure, and declared still more positively the high natural gifts and the skill acquired by study which Miss Sharlow fortunately possesses.

Undoubtedly the most promising of the younger women in the house, her success of Saturday forecasts a great future.

Boston Advertiser, March 9, 1914.

—Myrna Sharlow undertook the task of filling the heroine's role, and it soon became evident that she would do it unexpectedly well. She has been heard chiefly in small parts, but she sang Mimi's role in remarkably easy and effective style. Her voice proved fresh and agreeable in quality, and altogether appealing in sympathetic charm. Her life-story to Rodolfo became a signal for marked applause. Her reconciliation with him in the third act gave her another chance to win appreciation, and she carried out the death scene of Act IV, with ample feeling. Her voice, as a whole, is refreshingly free from tremolo; it is strong enough to carry well, even without the power that she obtained on high notes; and her intonation was pleasingly true. In a few passages there might have been a trifle more of expression, or "messa di voce"; but this was only at first, when the unusual circumstances brought excuse. As a whole, Miss Sharlow's work was admirable.

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EDDY BROWN, VIOLINIST, AGAIN CONQUERS BERLIN

Youthful American Artist Stirs Immense Audience Profoundly—A Memorable Reading of Beethoven

BERLIN, March 13.—Eddy Brown's second concert with orchestra, under the direction of Max Fiedler, brought out an attendance rivaling that usually reserved for a Fritz Kreisler or an Elman. The American violinist has grown to a very considerable artistic stature and towers above most of his colleagues. It is not only his irreproachable technic and musical temperament which win Eddy Brown the respect of the cultured musician, but the infinite care he exhibits and the perfect balance and appealing grace of his phrasing.

As the writer arrived at the concert during the *finale* of the Bruch D Minor Concerto, he is not qualified to voice an opinion on that performance. However, he has never heard a more inspired, more individual interpretation of the Beethoven D Major Concerto than Brown gave it. The violinist's virile conception, delicacy of nuance, splendidly controlled climaxes and compelling virtuosity constituted a performance such as is seldom met with on the concert stage, overcrowded as it is.

The Tchaikowsky D Major Concerto at his hands sparkled with personal magnetism and virtuosity, so that the audience threatened to overcome the artist with applause. Eddy Brown has a wonderful future before him. O. P. J.

Boris L. Ganapol in Recital

DETROIT, April 6.—A recital which aroused interest among the music-loving fraternity of Detroit was that given on March 31 by Boris L. Ganapol, baritone, at Ganapol Music Hall. The compass of the program ranged from Salvator Rosa to Rimsky-Korsakow, and included master works representative of all schools, both classic and modern. Mr. Ganapol possesses a voice rich in volume and adequate in range, and over which he has fine command.

Pima Indian Children Sing Tribal Chants for Composer



Charles Wakefield Cadman, the American Composer, Investigating Pima Indian Songs at the Indian School in Phoenix. Reading from right to left: Mr. Sterling, William Conrad Mills, Mr. Stacey and Mr. Cadman with the Indian boys and girls to center and left

PHOENIX, Ariz., April 1.—The Pima Indians are to have their music recorded next year if Charles Wakefield Cadman finds that there is sufficient interest in the songs and legends. While sojourning in Phoenix Mr. Cadman decided to look into the music of the Pimas. Accordingly he arranged through Superintendent Goodwin and Mr. Stacey, director of music at the Indian School

of this city, for the recording of certain tribal songs sung by the full blooded Pima children. The event was quite interesting and attracted a number of prominent citizens and musicians to the Arizona School of Music, where the recording took place.

Although not a large number of records were made, Mr. Cadman evinced himself as greatly pleased with the experiment and gave out the statement that several of the songs were worthy of idealization. Mr. Cadman found a number of peculiarly rhythmic characteristics in the Pima music.

It goes without saying that the Indian boys and girls (who were by the way entertained during the evening by William C. Mills and Claude Gotthelf) thoroughly enjoyed the singing of their tribal chants. An interesting event proved to be several excellently sung "paleface" songs. Mr. Stacey, of the Indian School, is enthusiastic over the musical talent, and some of the voices of his young charges and is organizing a choir. The girls and boys listened with enthusiasm to the informal program given for them by Princess Tsianina Redfeather and Mr. Cadman. C. G.

New York Soloists in New Jersey "Rose Maiden"

Cowen's "Rose Maiden" was given admirably on March 27 by the Passaic (N. J.) High School Orchestra and chorus, under the direction of Robert Merton Howard. The soloists were from the Van York studios, New York, and furnished a well balanced and capable quartet. Blanche Heyward, soprano; Henrietta Turrell, contralto; John Young, tenor, and Edgar L. Brown, baritone, individually displayed voices of unusual quality and impressed the audience with their skill and the fine training they had received. The chorus sang with spirit and precision as well as intelligence. The work of the orchestra was also excellent.

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DESTINN AND GILLY HEARD IN PALM SUNDAY MUSIC

Opera Stars as Artists and Hearers in Sacred Concert of Scognamiglio, Caruso's Accompanist

Palm Sunday in New York brought forth many programs of devotional music, but there was none which was so operatic in the personnel of performers and audience as the sacred concert at the Hotel Plaza under the direction of Gaetano Scognamiglio. Mr. Scognamiglio, who is Enrico Caruso's accompanist, had the assistance of two Metropolitan stars, Emmy Destinn and Dinh Gilly, besides Gino Nastrucci, concertmaster of the Metropolitan's orchestra. Among the boxholders were Frances Alda and Lucrezia Bori, the latter with her military-looking father, and other hearers from the opera house were Giorgio Polacco, Signor Pini-Corsi, Paolo Ananian and Angelo Bada.

Besides the assistants listed there were Carlos Salzedo and his harp ensemble, Dr. William C. Carl, organist, and Enrico Scognamiglio, 'cellist. Aside from the superb singing of Miss Destinn and Mr. Gilly the keenest enjoyment was afforded by Mr. Salzedo, Mildred Dilling, Helen Doulevy, Marie Warfel and Marion Marsh with two Hasselmans numbers, in which their truly heavenly playing merited a musical halo for each. Miss Dilling also won solo honors.

Looking as radiant as her glistening jewels, Miss Destinn aroused warm enthusiasm with a devotionally intense Bach-Gounod "Ave Maria," Mr. Nastrucci playing the obbligato and Dr. Carl supporting her ably at the harmonium. After her aria from Massenet's "Marie Madeleine" she added Tosca's "Vissi d'Arte" as an operatic close. Mr. Gilly's admirable Faure "Les Rameaux" was in the spirit of the day and he was forced to repeat part of his "La Charité" by the same composer. Gaetano Scognamiglio was the able accompanist of the afternoon, while the Italian 'cellist won an encore with his solo. K. S. C.

Massachusetts Violinist to Wed

BROOKLINE, MASS., March 27.—Mr. and Mrs. E. Pomeroy Collier, of Brookline, Mass., have announced the engagement of their daughter, Bessie Bell Collier, to William Ellery, also of Brookline. Miss Collier is not only a prominent violinist in and about Boston, but has appeared with important orchestras and musical organizations throughout the country. W. H. L.



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ANNOUNCEMENT

DAVID BISPHAM is in receipt of many inquiries for his services and desires it to be known that his Orpheum engagement ends in Chicago early in June, after which time during the Summer months, he will be at liberty to consider dates for Song Recitals, Festivals, and Chautauqua engagements.

All communications should be sent to Mr. Bispham in person at his permanent address—HOTEL ROYALTON, 44 West 44th Street, New York.

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MRS. SLATON URGES ORCHESTRA SUPPORT

Symphony Forces Will Do More for Atlanta than "Opera Season," Says Governor's Wife

ATLANTA, GA., April 3.—The Philharmonic Orchestra of the Atlanta Musical Association demonstrated its belief in the propaganda of John C. Freund, editor of *MUSICAL AMERICA*, by devoting almost the entire program of Tuesday's concert to the recognition of Americans.

Perhaps the most brilliant feature of the evening was the singing of Eva Emmett Wycoff, a talented American singer. The introductory number was a symphonic overture by an American composer, W. F. Mason, of Los Angeles, while the second half of the evening's program was featured by a work of another American composer, C. E. Pemberton.

The orchestra, under the direction of Mortimer Wilson, himself an American composer of note, was at its best, especially in its magnificent rendition of Pemberton's orchestral interpretation of Kipling's story, "The Light That Failed."

Increased interest in the work of the Philharmonic Orchestra has encouraged the Musical Association to engage for concerts from time to time noted soloists, several of whom are to come here soon.

The membership of the Atlanta Musical Association has been largely increased by a whirlwind campaign conducted during the past two weeks under the personal direction of the president, Mrs. John Marshall Slaton, wife of Georgia's governor.

Mrs. Slaton based her highly successful campaign not only on the aesthetic importance of supporting a symphony orchestra, but on her declaration that purely from a business standpoint the possession of a symphonic orchestra is an advertising asset no city can fail to ignore.

"If we in Atlanta could point with pride to a good, well-supported, permanent orchestra," said Mrs. Slaton, "it would be a better advertisement for our city than even our one sporadic week yearly of grand opera. The opera brings temporary visitors; the orchestra would bring permanent settlers, citizens of a better, more cultured type, such as every city is proud to acquire."

The Atlanta Music Festival Association also evidenced its independence of foreign domination in music this week by giving American works a prominent place in the program of the Sunday afternoon organ recital. The city organist, Edwin Arthur Kraft, an American, gave among other numbers a most pleasing rendition of "Caprice," a composition by Charles Sheldon, Jr., of Atlanta. The appearance of Alexander von Skibinsky, violin soloist, added interest to the concert. Mr. Skibinsky's rendition of his own "Berceuse" proved one of the treats of the afternoon. L. K. S.

Frances Alda and the Castles in R. E. Johnston Musicales

R. E. Johnston's postponed "Mi Carême Fête" was given at the Hotel Astor, New York, Wednesday evening, April 1, the principal attraction being the singing of Mme. Frances Alda, of the Metropolitan Opera House. Gutia Casini, 'cellist, and Frank La Forge, pianist, played, and Mr. and Mrs. Vernon Castle gave a demonstration of popular dances of the day. Mme. Alda's numbers included arias from Massenet's "Manon" and Puccini's "Tosca," as well as Thayer's "My Laddie" and other songs in English.

BISPHAM TALKS OF OPERA IN SEATTLE

Scouts Idea That it Must Be Exorbitant in Price and in a Foreign Language

SEATTLE, WASH., March 30.—David Bispham, the famous baritone, was the leading attraction at the Orpheum Theater last week, drawing enthusiastic audiences that attested the singer's popularity in this city. During the week Mr. Bispham sang over twenty-five selections, covering operatic arias by Handel, Mendelssohn, Wagner, Sullivan, Verdi and Leoncavallo, classical songs of Schubert, Schumann, Meyerbeer and old and modern English ballads. The American composers represented were Sydney Homer, Harriet Ware and Walter Damrosch. The entire list, with the single exception of Schubert's "Erl King," was sung in English. Mr. Bispham prefaced each number with a short explanatory talk, calling on his audiences at times for an expression of opinion. Mr. Bispham's singing, characterized by his remarkable personality and interpretative powers, made a marked impression on his listeners. Ward Lewis served efficiently as accompanist for the singer.

During his stay in the city Mr. Bispham was the guest of honor at a luncheon tendered the local Standard Opera Company by the Seattle Commercial Club. The singer spoke in the most laudable terms of the undertaking and emphasized strongly the value of opera in English.

"I am very glad to learn that the works presented by your company will be given in English," said Mr. Bispham. "I have always been an advocate of the English language for English-speaking singers appearing before an audience that under-

stands only the English language. I fully believe that in the near future every American city will have a company such as you have formed. Symphony orchestras capable of supporting local opera companies and choral bodies should be maintained by every city. The idea seems alarmingly prevalent that the two requisites for grand opera in this country are exorbitant prices and a language that no one understands."

Mr. Bispham's remarks met with great applause from the three hundred people present. The singer was the guest of the Amphion Society, Seattle's leading male chorus, on Wednesday evening, when he gave a short talk of a very entertaining character. C. P.

Plans of Spartanburg Festival

SPARTANBURG, S. C., March 28.—Announcement has just been made of the complete plans for the annual festival of the South Atlantic States to be held here on May 6, 7 and 8 in Converse College Auditorium. This year Edmon Morris will be the conductor of the chorus. The soloists engaged are Mme. Frances Alda, soprano; Mme. Yvonne de Tréville, soprano; Cecile Talma, soprano; Mildred Potter, contralto; Mrs. A. G. Blotcky, contralto; Riccardo Martin, tenor; C. W. Clark, baritone, and Theodore Harrison, basso-cantante. Mascagni's "Cavalleria Rusticana," the entire spinning-room scene from Wagner's "The Flying Dutchman," Meyerbeer's "Les Huguenots," a symphony concert and an artists' program will constitute the musical events of the three days.

Estelle Neuhaus in Recital

Estelle Neuhaus, pianist, assisted by J. Howe Clifford, reader, gave a recital in Aeolian Hall, New York, on March 31. Among the pianist's numbers were four Hungarian czardases and a chant, Beethoven's Sonata, op. 51, and compositions by Chopin and Liszt.

MME. LOUISE EDVINA

The TALENTED YOUNG PRIMA DONNA SOPRANO closed her American Season with Brilliant Performances of Louise, Faust, Tosca, Tales of Hoffmann and The Jewels of the Madonna at the BOSTON OPERA HOUSE and of Madama Butterfly with the CHICAGO OPERA COMPANY in WASHINGTON, D. C. UNRESERVED PRAISE BESTOWED by critics for the SURPASSING BEAUTY of her VOICE and her REMARKABLE TALENTS as an ACTRESS.

WASHINGTON

MADAMA BUTTERFLY

SCORES IN "BUTTERFLY"

MME. EDVINA GIVES OPERA ROLE A DELIGHTFUL READING

ONE OF FEW IDEALLY SUITED

Washington Post, Feb. 14, 1914—Mme. Edvina alone, however, gave so beautiful and artistic an interpretation of Butterfly that she will remain in our memory as one of the few who are ideally suited to the rôle. There is not a tone in her voice that is not musical, and as dramatic artist she contrasted strikingly the joy and lightness of the happy child-wife, with the pathos and intense tragedy of her disillusionment. The very youth and brightness of her singing in the first act made the full dramatic richness that developed later come as a surprise. She developed the character with amazing insight. Mme. Edvina is also a very beautiful woman. But her mellow, clear and pure voice was the dominant thing always. It seemed capable of every mood of expression, was faultless in its intonation, and in her most dramatic scenes, which she handled sometimes with quiet restraint and again with intense feeling, she sang ever musically and with exquisite phrasing.

GEMS IN THE SECOND ACT

The second act contains some of the gems of the opera. Mme. Edvina sang the "Un Bel Di" with great charm and with simplicity. She never uses an exaggerated effect. In the letter duet she was full of repose, which took on at times a fatalistic fear. Her voice portrayed in shade and tone her every thought.

Washington Herald, Feb. 14, 1914—In Louise Edvina Washington made the acquaintance of a brilliant prima donna. Her voice is of the purest quality, and her middle register is round and full. She has the rare gift to make even the most delicate pianissimo even heard over the play of the full orchestra. To her vocal endowment she adds unusual dramatic talent, and her personality is very attractive. She sang the great aria of Cio-Cio-San in the second act with exquisite modulation, and the tour de force which it closes was the perfection of artistic effort.

Washington Evening Star, Feb. 14, 1914—Added to a clear, beautiful voice, which she controls with rare discretion, Mme. Edvina gave a scrupulously artistic reading of the tragic rôle, which was much enhanced by her own personal charm.

CLEVER EDVINA SAVES GRAND OPERA SCENE

Washington Times, Feb. 14, 1914—The performance of Mme. Edvina in the rôle of Butterfly was in itself worth

the price of admission. Her entire characterization of Butterfly from a dramatic as well as from a musical standpoint was flawless.

SHOWS MUCH CLEVERNESS

Her histrionic ability, coupled with a voice whose technique was as innate as the rarely full and rich quality, enabled her to reveal the very heart-throbs of Butterfly.

Resource and cleverness marked her performance, also, for, although at the last moment the young son refused point blank to appear on the stage, and stayed in the wings dissolved in tears, Mme. Edvina arranged her "stage business" so that there was no gap in the action.

BOSTON

FAUST

MME. EDVINA GREATLY ADMIRABLE AS MARGUERITE

Boston Herald, Jan. 27, 1914—Edvina's Marguerite was the feature of the performance, and found instant favor with the large audience.

Boston Post, Jan. 27, 1914—Edvina, as Marguerite was superb, and her glad young voice has never been more delightful than in the Jewel Song.

Boston Advertiser, Jan. 27, 1914—Mme. Edvina has earned a warm place in Boston's affection this season. Her art is beautifully finished. Possessing an instinctive grace of movement and a most pleasing personality, she has endeared herself to audiences and critics always. She is always in the picture, happily adapted to the dramatic situations, holding herself well in hand.

LOUISE

Boston Journal, Jan. 15, 1914—Mme. Edvina not only symbolizes the young seamstress who is lured from home by the hero of Bohemia; she sings her part beautifully. And with her "Depuis le Jour" is something more than a pretty song, such as the shining lights of the concert stage make it, or a difficult test of vocal culture to be met with all possible skill. It is an idyll, full of emotion as well as melody. The profound charm of it was irresistible last night.

TALES OF HOFFMANN

Boston Post, Jan. 1, 1914—Of the principal women's parts Mme. Edvina's Antonia was by far the most notable. Mme. Edvina sang her lines with adorable tenderness and simplicity. The scene with Hoffmann was charming in its intimacy and its maidenly ardor. The duet, at last, was sung to Hoffmann, not to the audience. How admirably is this voice adapted to the expression of Offenbach's music! The voice and the art of the singer were peculiarly in place last night.

—Photo by Dover St. Studios, London.



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POOR EXPONENT OF HIS OWN MUSIC

Debussy Has Awkward Time in Paris Concert—Three New Songs Offered

PARIS, March 27.—"When in doubt, bill Debussy." This seems to be the motto of Paris concert managers at the present time. Since Arthur Hartmann persuaded M. Debussy to emerge from his retirement others have apparently been busy trying to keep him before the public, and he was the soloist and accompanist at Saturday's Philharmonic Concert at the Salle Gaveau. Three new songs of his composing, "Soupir," "Placet futile" and "Eventail," written to the poem of Stéphane Mallarmé, figured on the program. They are in the familiar Debussy vein, containing the usual indefinite atmosphere, characteristic intervals and chord developments. Uninteresting is the mildest criticism that can be leveled against them, although they were admirably sung by Mme. Vallin-Pardo, who has a clear soprano voice of beautiful timbre. In "Trois ariettes oubliées" and "Le promenoir des deux Amants" she was even more effective, and one realized, from her interpretation, the frequency with which one hears Debussy badly sung.

At the same time the accompanying of the composer must have been a great shock to those who had never previously heard him at the piano. He adopts *pianissimo* tactics throughout, affording no support to the singer and apparently playing with the sole idea of completely entombing all the wealth of color with which so many of his piano parts abound.

Debussy interprets his own works for pianoforte in exactly the same spirit. The "Children's Corner," which is immensely popular in Paris, was played by him with the utmost indifference to his own eloquent markings. The attitude of the audience during this part of the program was most interesting. The Philharmonic Concerts here have socially become "the thing," so that the fashionable element went frantic with enthusiasm every time Debussy did anything. In the top balcony, however, a certain section of the listeners became somewhat riled at this display of "snobism" and promptly began a fierce hissing crusade.

M. Debussy, who, as is known, is far from being "at home" on the concert platform, managed to get into some awkward predicaments in the course of the evening, on one occasion delaying the program for several minutes while he tried in vain to find a certain piece in a bulky volume that contained everything but what he required. But he is a good humored soul and successfully survived the adventure by taking the audience

TENOR'S RECITAL ARTISTRY

Edwin Orlo Bangs Gives Fine Program at Mehan Studios

Edwin Orlo Bangs, tenor, one of the most talented pupils of the Mehan Studios, gave an interesting program, assisted by Marion Tiffany Marsh, harp-



Edwin Orlo Bangs, Young American Tenor

ist, at the Mehan Studios, Carnegie Hall, New York, on the evening of March 23.

Mr. Bangs proved to be exceptionally well equipped, his voice is lyric in quality but with an unusual fullness and depth in his low tones. There is a particularly sympathetic quality in his singing. Perhaps especial mention should be made of his delivery of Handel's "Deeper and Deeper Still" and the aria "Waft Her Angels," which he sang with splendid breadth and style. His German group could not have been improved upon, Mr. Bangs delivering these *lieder* in true spirit and so stirringly that he was warmly applauded at their conclusion.

In his English song group, so perfect was his enunciation that one never missed a word of the text. He was forced to repeat the little song of John Barnes Wells, "Why?" and especially pleasing was the Cadman song, "I Hear a Thrush at Eve." Mr. Bangs was ably assisted by Miss Marsh. Mr. Bangs is a soloist at the Madison Avenue Methodist Church, besides his activity as a concert singer.

A memorial tablet has just been placed on the house in Metz in which Ambroise Thomas was born.

into his confidence in a comical way.

The Quatuor Hayot played the Mozart and Debussy Quartets. In the last named work, which concluded the program, there was no division of opinion in the audience, which seemed to rise as one man and acclaim the real, live and sentient Debussy as expressed by this masterly and powerful quartet that is chronologically a back number.

C. PHILLIPS VIERKE.

AMERICAN MUSIC IN DRESDEN

Works of Two of Our Composers Heard —Mme. Gabrilowitsch's Recital

DRESDEN, March 25.—Felix Wernow, the Dresden pianist, devoted part of his recital this week to the works of the American composer, Roland Bocquet. On previous occasions I have commented upon Bocquet's beautiful and impressive songs. Mr. Wernow revealed that his pianoforte compositions are of unequal value. They evince musical gifts in mood and feeling, yet they are too uniform in style, lacking at the same time backbone, structure and form, to make any strong impression. Bocquet, so far, has not reached maturity; everything he does is Debussyan in pattern. Friends of the composer have joined to form a "Bocquet Fund" to promote his works and give him an opportunity to study further and develop his gifts.

The wife of the famous pianist Ossip Gabrilowitsch, Clara Clemens Gabrilowitsch, daughter of Mark Twain, appeared in song recital here this week. She was very warmly received.

Works of Albin Trenkler and the New York composer, August Sieberg, were heard to great advantage in a recent concert. Sieberg's beautiful "Harlequin Serenade" has met with success everywhere. It is an orchestral composition of fine color and artistic inspiration.

A. I.

WEEK OF LOCAL MUSIC

Cleveland Talent Exploited in Concert and Operetta

CLEVELAND, March 28.—The music of the week, wholly local and largely amateur in character, has nevertheless been of such remarkably good quality that it deserves more than a passing mention.

At the concert of the Fortnightly Club the Gabriel Fauré Sonata for violin and piano received an artistic performance at the hands of Mrs. Caroline Harter Williams and Betsy Wyers. This was its first hearing in this city. The singers of the day, Helene Almendinger and Ruth Skeel, were warmly received. The former is a church contralto with a finely cultivated voice and musical intelligence. Miss Skeel has a mezzo-soprano voice, which is charming, especially in its higher register. Mrs. Lois Cheney Chase played two Liszt numbers with fine technique.

The operetta, "The Japanese Girl," under the musical direction of Anna Goedhart, sung at the Duchess Theater by a chorus and soloists from Miss Goedhart's classes in the Cleveland Kindergarten Training School, was given an altogether charming performance. An ensemble of great smoothness was attained with the chorus of 100 voices. An excellent orchestra, directed by Miss Goedhart, furnished accompaniments and incidental numbers.

ALICE BRADLEY.

PITTSBURGH AGAIN PLANS ORCHESTRA

Permanent Organization May Result From Movement in Local Public Schools

PITTSBURGH, PA., April 6.—That Pittsburgh will again have a permanent orchestra and that it will be made possible through the medium of the Pittsburgh schools was the statement which W. C. Hamilton of this city and a prominent member of the Musicians' Club made at a meeting in the rooms of the Board of Public Education in this city the other day.

Mr. Hamilton made the prediction at a meeting called for the purpose of arranging for the May Festival in which the school children of this city and the Russian Symphony Orchestra will have a prominent part. Will Earhart, director of music in the schools of this city, will have charge of the festival and is now at work outlining the plans. Mr. Hamilton, J. B. Finley, James H. Parke and William McConway, all guarantors of the former Pittsburgh Orchestra, are guarantors of the coming festival and the expense of bringing the Russian Symphony Orchestra here. They are men of wealth and influence in the community, Mr. Conway being a member of the Board of Education. About 2,000 singers, men and women, divided equally into classes of about 600 each, with as many school children, will take part in the festival.

Memorial services were held last Sunday for Arthur G. Burgoyne, professor of music, in the Carnegie Institute of Technology, the Symphony Orchestra, which Mr. Burgoyne organized in the schools, playing a splendid musical program on this occasion. It included Schubert's Symphony in G Minor, Tchaikovsky's Quartet, op. 11; Gounod's "Hymn to Saint Cecilia" and Grieg's "Peer Gynt" Suite, No. 1, the last named being one of Mr. Burgoyne's favorites, which was played with the entire audience standing. The concert was given in the room of the school of applied design at the "Tech" schools and was a noteworthy affair. The excellent program was played under the direction of J. Vick O'Brien. This orchestra appeared in public here for the first time ten days ago and had been organized by Mr. Burgoyne.

The final chamber music recital arranged by Mrs. Lawrence Litchfield was given last week at the Schenley. The assisting artists were Vera Barstow, violinist, and the members of the Saudek Ensemble of instruments. The Beethoven "Romanza" in G played by Miss Barstow, to the accompaniment of Blanche S. Walker, was one of the most enjoyable features of the entire program. Her intonation was splendid and gave such an intellectual grasp of the reading as to win for her the deserved applause and appreciation of the audience. The work of the ensemble and Mrs. Litchfield was of the highest musical order.

E. C. S.

Dinner to Paderewski and Kreisler

Mr. and Mrs. Paderewski and Mr. and Mrs. Fritz Kreisler were guests of honor April 1 at a dinner given by the Elinor Comstock Music School of New York. Among those present were Mr. Paderewski's stepson, W. O. Gorski; Mrs. Seabury Ford, Alexander Lambert, Katharine Goodson, Sigismund Stojowski and Dr. Edward Quintard.

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New York, April 11, 1914

TURN ABOUT IS FAIR PLAY—TURN THE LIGHT ON GERMANY

For years we Americans have stood, like a lot of silly sheep, accepting in matters of music, art and the drama, the criticisms of the Germans and the German press. We accepted it as something we deserved, even though this criticism was contemptuous and held us up to ridicule. We have been patient, have not retaliated, but have gone on our way in a more or less apologetic attitude, occasionally expressing the hope that the time might come when we would amount to something artistically.

It never seems to have suggested itself to anyone to turn the limelight on Germany and see where Germany stands musically to-day, whether Germany has the right to criticize others so drastically, and take the position of superiority in all matters musical, which it does, especially in Berlin.

Let us start in with the great orchestras. The finest symphonic orchestra among the German speaking peoples is not a Berlin orchestra, but the Vienna Philharmonic, an Austrian organization. And that orchestra is emphatically not up to the standard either of the New York Philharmonic, now under the capable direction of Josef Stransky, nor of the Boston Symphony, nor of the Thomas Orchestra, under Stock, in Chicago.

The greatest opera orchestra in Germany is not at the Berlin Opera House, but at the Royal Opera in Dresden, and that is, in the opinion of competent and unbiased experts, by no means near to the standard of the present orchestra at the Metropolitan, in the hands of Toscanini, Polacco and Hertz.

There are other well known orchestras in Germany which are about up to the standard of other symphonic orchestras in the various cities, outside of New York, Boston and Chicago.

One of the reasons that our symphonic orchestras excel is that they are better balanced.

To hear people talk one would suppose that all the great conductors came from Germany. As a matter

of fact, Germany in a generation has produced only one great conductor—and he is dead. We refer to Hans von Bülow, who, during the later period of his life, through his antagonism to the Germans, signed himself "Hans de Bülow."

The great conductors, most of whom have come to this country and have been represented to be Germans, were in reality Austrians—Richter, Nikisch, Mottl, Seidl, Mahler, Stransky.

Now, let us take up the subject of opera. Italian opera in Germany is, as a rule, an awful thing. Anybody who has ever heard "Aida" or "Carmen" with German singers would agree with us. With regard to German opera, however, of course the case is different. They all there know the style, though many of the singers are below the standard that prevails in this country. Only recently Dr. Richard Strauss suggested that, as a means of doing away with what he called "Germany's operatic misery," two or three or four of the cities of 25,000 inhabitants, or more, should get together and combine their resources so as to get something like a decent standard of operatic performance.

It is perfectly true that there are two hundred opera houses in Germany. That is where, as yet, the United States is behind. But in New York we get the best singers from Germany. So, if somebody wants to hear a fine Wagner performance, he need not go to Germany; he can hear it in New York or Chicago.

With regard to the necessity of going to Germany to study music, that has already been pretty well thrashed out. It may be said, with truth, that while there are many fine teachers in Germany, they are, none of them, superior to those that we have in this country to-day, whether for instrumental or vocal work.

There is not an operatic coach on the other side superior to Oscar Saenger, right here in New York, or to Victor Maurel, and that is why Rudolf Berger, the German baritone, came to New York to take lessons from Mr. Saenger. When a German singer, with his career already made, comes to America to learn why should not our own people stay here to learn?

Without mentioning a long line of capable singers who received their instruction in this country, let us allude to only one, the greatest coloratura singer in the last generation, who was educated in the United States—and her name is Adelina Patti.

It is true, prices for opera in Germany are cheap, but the average of performances, as we have said, except in a few of the larger cities, is mediocre, one of the reasons being the ridiculous prices paid to singers, which in many cases do not cover the cost of the costumes they have to provide.

While it may be necessary for a person to go to Germany, after they have become competent, to get practice in opera it is certainly not necessary to go to Germany to start a concert career, or a career as a vocal or instrumental teacher.

Berlin is conceded the piano center of the world. They have even passed laws there regulating hours of practice.

Every day about twenty concerts and recitals are given in Berlin, but few of high rank. One of the reasons is that so many young people, especially young Americans, are anxious to start concert careers. They spend much money to get criticisms from the German press, which are, to be frank, worth little or nothing. They might have been worth something ten years ago, but now, with the mass of concerts given daily—how can any ordinary person discriminate!

There are some fine military bands in Germany, but not one is even the equal of our Sousa's.

There is much fine chorus singing in Germany. The Berlin Philharmonic Chorus is probably the best in the world.

But there is one thing true of Berlin particularly—namely, that the people there are so oversat with music that they have become blasé. They are musically overeducated. You cannot tell them anything any more. You must be a marvel to get them up. They attend a performance, not to be entertained or enlightened, as Americans do, but in the sincere hope that something may go wrong.

The leading German conductors are far behind our conductors in enterprise. To hear Germans talk you would think the moment a celebrated composer brings out a new work it would be produced in Berlin. Before six months New York will have it, and it will be months, maybe a year, before it will be heard in Berlin.

In a general way the music teachers in Berlin and other German cities are honest, painstaking and capable, but unless a student is well advanced and is talented, he or she will be handed over to the "Vorbereiter," or assistant, usually a pupil who pays the master for his lessons in that way.

All over Germany there are many teachers who are fakers.

Some people have the idea that all the great composers were Germans. They were not. Haydn, Mozart and Schubert were Austrians. Beethoven, while born in Bonn, was practically an Austrian, for he lived and worked most of his life in Vienna, as also did Brahms, although born in Hamburg. Both are buried in Vienna.

To sum up, it can be said that in Germany, outside of the folk-songs, which of course comprise a great deal of the music of the people, music is in the brains of the people. In Austria it is in the blood. That is the difference.

And it can also be said that Germany is to-day in the work of its symphonic and operatic orchestras, in its production of opera, in the average ability of its teachers, behind the United States, and one good reason for that is that the ablest players, singers, conductors and teachers have come here from Germany, from Austria, Italy, France, Belgium, Holland and other countries for years and years.

John C. Freund

Personalities



Violinist Falk in an Old Mission

Jules Falk, the violinist, is discovered herewith caged in the Spanish Mission San José, at San Antonio, Tex., Local records indicate that the mission was built in 1701.

Martinelli.—Giovanni Martinelli, the tenor, has been created a Chevalier of the Crown of Italy.

McCormack.—John McCormack, the Irish tenor, celebrated the seventh birthday of his son Cyril on April 2 by dancing the turkey trot at a party in the Hotel Netherland, New York.

Shattuck.—Christian Sinding, the Norwegian composer, has dedicated his new opera, "The Sacred Mountain," to Arthur Shattuck, the American pianist. The Sinding opera will be produced in Dresden and Dessau in May.

Culp.—Mrs. Antonia Sawyer, who manages the American tours of Julia Culp, was recently presented with a beautiful water color portrait of Mme. Culp by D. H. Collas, who made the picture from a photograph. Mr. Collas is an Athenian artist, who won the first prize for portraiture in the Athens Academy of Art, and is a favorite pupil of Paul Helleu.

MacDonald.—Christie MacDonald, who has been starring in the Victor Herbert light opera, "Sweethearts," was forced to leave the company in Detroit last week on the advice of her physician. A succession of colds was responsible for her condition. Miss MacDonald, who in private life is Mrs. Henry Lloyd Gillespie, intends to take a long rest in Europe.

Schnitzer.—Germaine Schnitzer, the talented pianist, who is to make an American tour next season, has been enjoying the early Spring weather in an automobile trip "up state." She is an enthusiastic motorist and devotes all of her leisure time to making pleasure trips and short tours in the East. She spent a day in Syracuse visiting prominent musical persons.

Schumann-Heink.—Mme. Ernestine Schumann-Heink has announced the engagement of her son, Henry Schumann-Heink, to Elsie Straumann, daughter of Mrs. Jacob Straumann. Both Mr. Schumann-Heink and Miss Straumann reside in Paterson, N. J., where the former is clerk to the police court judge and the latter is a school teacher. The marriage will take place next Summer.

BRAHMS MUSIC REFLECTED IN PICTURES AT VIENNA CONCERT

Etchings by Max Klinger Reproduce Emotions Inspired by the Composer—A Woman Composer Who Looks Like Beethoven—James Hunecker Introduced to Vienna—Johann Strauss's Brother Celebrates Eightieth Birthday Anniversary

VIENNA, March 21.—In a series of lecture-concerts, devoted to great composers, under the artistic direction of Prof. Leopold Thoma, the fifth in number, which took place last Saturday evening, was of special interest since for a first time the experiment was made of lowering the lights during the productions and, moreover, the orchestra was invisible behind a screen. The composer of the evening was Brahms, and the illustrations on this occasion were not biographical in nature, as had hitherto been the case, but reproductions of the etchings by Max Klinger, which he calls the "Brahms Phantasy" and which are meant to represent the emotions aroused in him by the various harmonies and to picture the various phases of emotional life evoked thereby.

To these pictures were added explanatory words by the lecturer of the evening, Dr. Josef Strzygowski, after the first number of the program, the Symphony No. 1 in C Minor, had been impressively played by the orchestra of the Concertverein under Conductor Martin Spörr. When the explanatory lecture was concluded the etchings were projected once more in like order, accompanied now by the Brahms music which had given rise thereto, the five songs—"Alte Liebe," "Böhmisches Volkslied," "Am Sonntag Morgen," "Feldeinsamkeit" and "Kein Haus keine Heimat"—finely interpreted by Flora Kalbeck in her rich contralto with piano accompaniment only; then the "Tragic Overture" by full orchestra and the "Schicksal's Lied" by chorus and orchestra. It was all a wonderfully impressive experience, and carried out well the intention of establishing the intimate connection between the sister arts of music and painting.

A few evenings before in the same hall a symphonic composition for orchestra, chorus and soloists, entitled "Das Lied der Not" ("Song of Distress") by Countess Caroline Hadik, inspired by a poem of the same name by Anna Ritter, was produced before a large audience. The symphony is in three movements, the music of a melancholy character, as befitting the theme, and containing passages of beauty among much that is ultra-modern and not quite clear on a

first hearing. An impressive funeral march occurs which is skilfully treated with much contrapuntal mingling of the principal motives.

On her appearance in response to the applause at the close of the production, it was interesting to note in the composer a resemblance to Beethoven, which is even more marked in recent photographs, of which I send one. After productions at Berlin, Buda-Pesth and Prague, Countess Hadik proposes to take the work to America, where she will conduct it herself. It was performed here by the Concertverein Orchestra, with chorus and soloists from the Hofoper.

This same large hall of the Konzerthaus afforded a pleasant sight during the



Countess Caroline Hadik, Whose Symphony Has Just Had a Vienna Premiere—The Countess Is Said to Bear a Strong Facial Resemblance to Beethoven

same week at a symphony concert given by the Concertverein for college students. Weber's Overture to "Oberon," Beethoven's Seventh Symphony and Liszt's "Tasso" were brilliantly played under Ferdinand Löwe's baton.

From a concert for students to one by students seems a fitting transition. Last Tuesday the pretty pupils' theater of the Konzerthaus was devoted entirely to compositions by the Styrian composer, Josef Marx, given by pupils of the Meisterschule. In the opening number, a Trio, for piano, violin and cello, young Richard Sears of Boston played the violin part extremely well. Later in the evening another young American, Robert Dolejsi, played the violin part in a sonata for violin and piano, Marianne Lederer at the latter instrument.

Introducing James Hunecker

At the Beethoven Saal recently a Hunecker-Chopin evening with prominent artists assisting was given for the purpose of introducing the American writer, James Hunecker, to a Vienna audience. His fame as biographer of Chopin and

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Liszt, and as pioneer for many eminent European composers had preceded him, and great interest was shown in his appearance. A prominent local actress read his "Lord's Prayer in B Major," which so graphically describes the torturing by the Jesuits of the Portuguese Baruch Mendoza. The actor, Anton Amon, recited the musical novelettes, "A Son of Frank Liszt" and "Chopin of the Gutter," in which Hunecker tells of the strange influence exercised by these great musicians on certain lives.

To the number of octogenarians in music only recently alluded to by me there has just been added another in the person of Eduard Strauss, youngest of the three sons of Johann Strauss, the elder. Though Eduard's name, like that of his brother Joseph, has ever been put in the shade by the more brilliant gifts of the younger Johann, yet he was well and favorably known to an older generation both in Europe and America, where he gave concerts in no less than 840 cities. At first destined for a consular career, it was rather late when he turned to music. However, he soon became so proficient that he was drawn into partnership by his brothers who were highly successful conductors of orchestras in Vienna public resorts. This was in 1862, and in 1870 he assumed sole direction of the enterprise and maintained it for thirty-one years, during which time he played several times a week in the hall of the Musikverein. He recalls with pride that, quite eight years before the first performance in Vienna of "Lohengrin" and "Tannhäuser," he made selections from these works familiar to the Viennese. He was also first to bring to hearing in Vienna the Funeral March from the "Götterdämmerung" and various parts of "Parsifal." It had always, indeed, been a specialty of the Strauss brothers to place on their programs, besides works of their own composition, arrangements of classical masterpieces, and at a time when symphony concerts were few and far between in Vienna this practice had not only artistic but educa-

tional value as well. Eduard Strauss has the credit of having made about 300 such arrangements.

A recent novelty at the Volksoper is "Sturm auf der Mühle" ("Attack on the Mill") by Karl Weis, an episode of the Franco-Prussian war after a novel by Zola. The composer has given the opera much local color by employing French and Prussian war songs. The musical direction was excellent under Conductor Grümmer and the impression of the work on the audience extremely favorable.

Corinne Welsh Sings for Schools and Clubs in Many States

Corinne Welsh, the talented young contralto, has had an active season, her list of appearances including the Mozart Society of New York; "The Messiah," Syracuse, N. Y.; a joint recital with Godowsky in Passaic, N. J.; song recitals at the Chase Seminary, Georgia; Mary Baldwin Seminary, Staunton, Va.; Masons' concert, Terrace Garden, N. Y.; concert, Bloomfield, N. J., and soloist at the Paterson (N. J.) Festival.

KATHARINE

GOODSON

receives ovation in farewell
Carnegie Hall Recital

Brooklyn Eagle, March 25.—That Katharine Goodson could give a one-woman evening recital and hold an audience as Padewski might, was a well-won laurel which she plucked earnestly and gracefully.
New York Evening Post, March 25.—An eminent musician remarked last night: Goodson is the Kreisler of the piano.

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will return for
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"MUSICAL AMERICA'S" OPEN FORUM

Alberto Jonas Answers Mephisto
To the Editor of MUSICAL AMERICA:

In your issue of February 28, the following statement was made by Mephisto: "To-day, in Berlin, three of the greatest teachers of the piano are Busoni, Godowsky and Jonas. Mr. Busoni lived in Boston for years and could not make good. Godowsky lived in Chicago for years, and could not make good. Jonas lived in Detroit and Ann Arbor for years and could not make good. But the moment they went over to Berlin, not only Americans, but Germans, flocked to them! Does not this appeal to your sense of humor? Here were three distinguished foreign musicians, who, because of the insane prejudice against everything and everybody American could not make good in the United States, could not get enough pupils to give them a decent living, but when they went to Berlin they got all the money they wanted."

In view of the harm which part of this statement is certain to do, if allowed to stand unchallenged, I ask you kindly to give to this letter access to the same prominent editorial space in your paper.

I am sure that I am also expressing the views of my esteemed colleagues, Busoni and Godowsky, when I say that the statement that we "could not make good" in America and that we "were unable to get enough pupils to make a decent living" is absolutely and ridiculously false.

A yearly income of about \$10,000 may, of course, appear insignificant, looked at from a certain financial height; however I assure you that one can then manage to pull through. For my part, I drew as Director and President of the Michigan Conservatory of Music, in Detroit, a salary of \$3,500, and as head of the piano department, another \$3,500. My concerts brought me, besides, quite a respectable income, and the royalties I received for my piano compositions and songs added another tidy little sum. Besides, I have often been asked to edit pedagogical works, such as the Henselt Etudes, edited by Schirmer and now used the world over, or to contribute articles for magazines and musical publications, such as the sumptuous *Music World*, published by Messrs. Appleton, of New York.

My income in Berlin is about the same as it was in America.

The columns of Mephisto, when they are devoted to the survey and critical comment of literature, musical and otherwise, are usually a source of genuine pleasure to the connoisseur of keen wit, wide literary knowledge and fine, incisive style. It is impossible to believe that he deliberately and maliciously said an untruth, with intent to do harm, and therefore it is clear that his good faith has been imposed upon. Hence these lines.

Let me now say a few words anent the artistic side of the matter. We might each of us three have made in America "little money" (which with some persons seems to be synonymous with failure) and yet have exercised our musical influence for the deep and wide and lasting good of the community. Did we know less then? Were we less good concert pianists and pedagogues than now? Indeed not, except for such added knowledge and experience as the intervening years, but above all the musical atmosphere have given us, and that is no slight addition. Ah! there it is, the much discussed word, one that so many across borderland,—and are they all sincere?—scoff at and try to deride. Musical atmosphere! "No such thing" they say; "describe it, if you can." It is, indeed, no easy matter—as difficult to define as what constitutes elegance, tact, personality. But I shall try.

Musical atmosphere is the result of one's environment; the summing up, in some subtle way, of the thoughts, aspirations, ideals, pursuits in the daily lives of the community in which one lives. There is atmosphere of learning in a university because one feels that thousands are there for no other purpose but to learn, and the daily habits, the thoughts and conversations all tend into that one direction and everything likely to thwart that pursuit is avoided. On a larger scale the same happens with countries. Let us follow the daily life of an American young man or young woman who are studying, say the piano, because they deeply love music and wish to develop to the utmost their talent, in order to become, if able to, great artists, great teachers. They get up in the morning and while breakfasting read in the newspaper, under terrific headings, five

inches big, that the Crushers nine of Punkville beat the Sluggers nine of Smokyville by 3 to 0; with long columns of the hair-raising contest, and all this on the title page. Then a collection of still more terrific headlines about the red-haired girl who ran away with the chauffeur, with pictures of the girl, the chauffeur, their fathers and mothers, full names and addresses given. The blasé student may perhaps skip all this and many other sensationally presented events which do not interest him, and reads an interview of a great artist, recently landed, amidst such blare of trumpets and skyscraping posters as other countries are ignorant of. He knows that half the interview is usually not accurate, all being taken down in haste and "doctored" to make "copy." He goes on reading the paper and in some way there is the sign \$\$\$ appearing everywhere in this haste, this need of "copy," of sensation, of making everything as strong and flavored and spicy as possible, for it will only be to-day, and to-morrow it will be an old story. Poor preparations all this for our student to sit down and quietly play Mozart and Beethoven. Then how can he help going, some time after his lunch, or in the early afternoon to the "Continuous vaudeville" or the Kino, open all day. And in the evening, how can he go to the concerts for little money, hear every night a first class orchestra for 20 cents; go to a first class opera for 50 cents. Meanwhile, on the street, in the talk and pursuits of the people, in their estimation of success or failure, on the walls, in the very air he breathes appears that same sign \$\$\$.

Place the same student in Berlin, Germany, and see what happens. He will first laugh at the newspaper—so small, no glaring headlines, no exciting, sensational features about it. But after awhile he begins to realize that it is full of useful news, and every news is carefully controlled; that unless positively crime has been committed no names, no pictures, no addresses are given; private life is respected to the utmost. He will find whole sections devoted to sporting events, but they do not take the first place. About science and art he is sure to find lengthy articles written by competent men, and he will also find that whosoever achieves eminence in art and science receives such appreciation, encouragement, respect, as he, the student, never dreamed of. Over it all a tone of quiet moderation. He is better prepared now to play the revered masters. He cannot go during the early day to Kinos, for they only open late in the afternoon, and not to the "Continuous" for they do not exist. No ten yard-long posters, no glaring advertisements about this and that artist "now touring the Country" and "the really greatest of them all." In the announcements of concerts in Berlin the names of the world's greatest artists are not presented differently from that of the debutante. Nor is the make of the piano which they play featured on a level with (very often more prominently) than the artist who uses it. It is not mentioned at all. In the conversations of the people he will find mirrored again that deep-seated love of and reverence for music. At the two Grand Operas there is no featuring of any special singer. The aim is to have good, not necessarily wonderful, voices, but fine orchestras, first-class conductors, in short, a good ensemble. In the popular concerts of the Philharmonic Orchestra and of the Blüthner Orchestra he will see that all classes are represented, and so many, many of the more humble classes; so many little salespeople, soldiers, workmen. They all listen reverently to Bach and Beethoven. And our student finds that he himself is now listening in a different mood from the one "at home," for he is now one of a vast multitude for whom music is not a "line of business," nor a vocation indulged in by usually cranky individuals, but is a part of their very lives and fervently appreciated as one of the sweetest joys of mankind.

All this, and more, is musical atmosphere.

To everyone his due. All honor to the vast, wonderful American intelligence, energy and vitality. It is an inspiration to the world, and I, for one, love the country and its people. But you cannot make a delicate flower grow quicker than He decreed. All you can do is to nurture lovingly its growth and protect it from harm, and if you know of specially experienced gardeners, from far away countries where for centuries this flower has grown to beauty and fragrance call them to your aid to go to them to learn.

This delicate flower is Music, the expression of our innermost self, and generations of hard working, modest thinking and sincere musicians, humble and great, are needed to prepare the soil in which the flower will best live.

Joh. Seb. Bach died leaving little money. Beethoven left just a couple of thousand Marks. Mozart, Schubert, Chopin, Liszt—they lived like heroes and died poor.

Just so.

But—

Believe me, dear sir,
Sincerely yours,

ALBERTO JONAS.

Jenser Strasse 29,
Berlin W., March 19, 1914.

The Case of Breitkopf & Härtel

To the Editor of MUSICAL AMERICA:

In the issue of your esteemed publication published March 21 an article appeared under "New Music—Vocal and Instrumental," which not only does a gross injustice to our house, but in fact also attacks the untainted reputation of Breitkopf & Härtel. In reply to the statement that our firm does not or has not done anything to further the cause of American composition, we wish to say the following.

It was Breitkopf & Härtel who discovered MacDowell and published his first works, after this great American had tried practically every prominent music publisher in the United States. And we published and still publish his works on a royalty basis. This alone refutes the assertion that we do not accept manuscripts on royalty or outright arrangement, but we are prepared to give you further proof that this statement is entirely incorrect. All works contained in enclosed catalogue are published on a royalty basis and in regard to outright arrangements we could refer you to Mr. Humiston, whose "Southern Fantasy" was bought by our house. We really do not think that it is necessary to say anything concerning the remark that we publish music by anybody who will pay the cost of publication. We are too well known for the high musical value of our publications that it was necessary to defend ourselves against such a charge.

We think that it is only fair that you retract the statement in your next issue.

Yours very truly,

BREITKOPF & HÄRTEL.

22-24 West Thirty-eighth Street,
New York, April 1, 1914.

[We are pleased to print the statement of Messrs. Breitkopf & Härtel, and are willing to acknowledge the high standing and distinction of this old established house, and also their enterprise in not only discovering, but publishing, the first works of MacDowell. They can no doubt justly take exception to the statement that they accept no manuscript on royalty or outright arrangement, but are willing to publish the music of anybody who will stand the expense of publication. That MUSICAL AMERICA acknowledges the distinguished reputation of the Breitkopf & Härtel house is shown in the very article to which it takes exception, where we state that "it is the Breitkopf & Härtel edition of the classic and romantic symphonies which is the authoritative one, and which symphony orchestras, large and small, must have in their library.—Editor MUSICAL AMERICA.]

The Dora Duty Jones System

To the Editor of MUSICAL AMERICA:

Having read in the current issue of your paper the inquiry for teachers of the Dora Duty Jones System of Lyric Diction, I wish to say that I have been for three years the New York exponent of that excellent method.

I am the personal pupil of Miss Dora Duty Jones and, having taken a teacher's course with her, hold her written endorsement and recommendation.

Yours very truly,

MAY LAIRD BROWN.

No. 1 West Eighty-ninth Street,
New York, April 1, 1914.

Endorsed in Mississippi

To the Editor of MUSICAL AMERICA:

Everybody down this way is in sympathy with Mr. Freund's stand for America's musical independence.

Sincerely,

MRS. E. H. HART.

Meridian School of Music,
Meridian, Miss., March 30, 1914.

AUGUSTA COTTLOW TRIUMPHS IN BERLIN



Berliner Boersen Courier,
March 1, 1914

Yesterday evening in Beethoven-Saal the well-known pianist Augusta Cottlow brought herself once more into pleasant remembrance. Again we were delighted with the thoroughly refined, well-modulated touch, which even in the strongest forte always retains its melodious sound, the sure and finished technical knowledge as well as the elegance of delivery, which invariably denotes the musically endowed artist. Among the works I heard, the MacDowell's Sonata must be considered as a most exquisite performance; for that and the Debussy numbers, which she played with refinement and beautiful coloring, she earned the hearty applause which she received.

Allgemeine Musikzeitung,
March 6, 1914

I received unalloyed enjoyment in Beethoven-Saal through the specifically womanly, yet thoroughly masterful playing of Augusta Cottlow. This artist has developed magnificently. In the tone production and especially in the various forms of technical attack, her work stands pre-eminent. Her highly developed finger-dexterity which at no time depends upon virtuosity effects enables her to obtain a tireless mastery over the most important and exacting works which was manifested as was also the purely musical side of her art, in the stirring and sonorous Sonata of her deeply regretted countryman MacDowell. One does not often hear the sparkling Debussy impressions rendered with so much grace and temperamental spirit.

Tägliche Rundschau,
March 2, 1914

The ripe art of Augusta Cottlow was a delight to listen to, and was displayed to splendid advantage in the Norse Sonata of MacDowell. The distinguished artist commanded the work from every point of view, and understood through the medium of her richly colored palette of tonal possibilities how to lend exquisite charm to Debussy's harmonious and soulful offerings.

Berliner Boersen Zeitung,
March 1, 1914

Augusta Cottlow, a pianist well known to the Berlin public, was again brought to their notice by her recital last night. The classical sonorous tone, the clean and smooth technique as well as the good taste which this artist displays in her interpretations are always a joy to listen to. These were very apparent in the C Major Toccata of Bach and especially in the refinement in her playing of the Chopin Nocturne, efforts which call forth enthusiastic and well deserved applause.

Vossische Zeitung,
March 4, 1914

A most excellent pianist is Augusta Cottlow, whose appearance has become familiar here. She played among other things a Sonata op. 57 by MacDowell, a composition almost unknown here. Miss Cottlow presented her superior gifts in a most advantageous light through the playing of the Sonata.

Berliner Tageblatt,
March 6, 1914

Augusta Cottlow, whom we heard some years ago, has risen to a high plane. Music pulsates in her, but happily in a temperature that prevents her from being carried away by impulse. Everything she presents is finished. Her tone is full of well-considered nuances and her pianissimo in particular is capable of the richest gradations. Her "common sense" triumphed in Bach, whose C Major Toccata she carried out with increasing intensity to the close.

Germania, March 3, 1914

Augusta Cottlow displayed a penetration into the inner meaning of the works she presented, for which the B Major Nocturne and F Minor Fantaisie of Chopin gave this artist with her splendid technical equipment and richly endowed tone colorings ample opportunity. The artist, who had rich applause showered upon her, afterward played the Norse Sonata by MacDowell, the modest charm of which she gave with excellent taste.

Berliner Lokal Anzeiger,
March 4, 1914

Augusta Cottlow, whose recital met with great approbation, is a very gifted pianist. For several years her superiority has been apparent, especially as the possessor of a thoroughly finished technique. She attained her greatest heights in the Norse Sonata of MacDowell, which displayed her individual sentiment so strongly that the rich applause which the beautiful performance called forth was well merited.

Reichsanzeiger, March 3, 1914

The pianist Augusta Cottlow prepared an evening of pure enjoyment for her hearers on Saturday night. There was soul in her playing; a tender artistic soul, which submerged itself in the tone poems and knew how to move her audience by their presentation. The richly modulated tone, the clear pearly technique, gave to each work the proper form. The lively applause was well-deserved.

MR. HODGSON'S ART ATTAINS HIGH LEVEL

Schumann Fantasie Feature of
New York Pianist's Annual
Recital

For the past few years the recitals of Leslie Hodgson, the gifted young New York pianist, have proved to be events of considerably more than average interest. The artist has matured perceptibly from year to year and stands at present among the most praiseworthy of resident pianists. On Friday evening of last week he was heard in Carnegie Chamber Music Hall. His program was well constructed and of much musical merit and his delivery of it disclosed results of an extremely ingratiating nature, to which fact the large audience vehemently testified by its lavish applause.

Mr. Hodgson has grown and broadened in artistic stature since he was last heard here. His interpretations bear the stamp of a more seasoned maturity both in outward and inner aspects; they are better balanced and evince greater poise and security besides being more sharply individualized. Technical facility he possesses in abundant measure and at no moment is there felt a lack of a fundamental musical sense underlying and directing his conceptions. His tone has gained in beauty and his capacity for coloring it has likewise expanded. The range of nuance at his command is ample and subtly diversified and used, furthermore, with impeccable judgment and artistic discretion.

The first group on his program comprised Handel's "Gavotte Variée"—which was played with delicacy of feeling and clarity—a Beethoven "Minuet" and the "Rage over a Lost Penny." In turn came Schumann's C Major Fantasie, and a group of short pieces—an atmospheric sketch, "The Lake at Evening" by Charles Griffes, Déodat de Séverac's "Old Music Box," Cyril Scott's "Soirée Japonaise," and "Etude," Sibelius's "Romance," Liszt's Second Ballade and the Schubert-Tausig "Marche Militaire." There were also several encores. Of noteworthy beauty was the great Schumann Fantasie, done with breadth and individuality of utterance and due publication of its varied moods. Color and charm of fancy were in the performances of the Griffes, de Séverac and Scott pieces, while the splendid Liszt "Ballade" was finely imposing. H. F. P.

David Bispham Popular in Portland
Vaudeville

PORTLAND, ORE., March 31.—That David Bispham is as popular in vaudeville as in grand opera or recital was demonstrated last evening when he appeared at the Orpheum Theater in this city. Mr. Bispham was last here about a year ago at which time he made many friends, and his name on the Orpheum bill was an immense drawing card. He gave a short talk on "English Opera" and "Opera in English," and, prefacing

his numbers with a short explanation, sang "Where'er You Walk," Handel; "I'm a Roamer," Mendelssohn, and "The Banjo Song," Sidney Homer. All were splendidly given and Mr. Bispham responded to an insistent encore with "Danny Deever." Ward Lewis was an excellent accompanist. H. C.

CHRISTINE MILLER AS A SOLOIST FOR SPRING FESTIVALS



Pencil Sketch of Christine Miller, the
American Contralto

Christine Miller's season will be continued into the Summer—to the end of June—when she appears as soloist at the National Sängersfest to be held in Louisville, Ky. This will be Miss Miller's second appearance at a Louisville Festival. This distinguished contralto will sing also at the Denver, Col., Festival on May 29 and 30, and at the Syracuse, N. Y., Festival, May 5 and 6. The popularity of Miss Miller with the Indianapolis Männerchor is attested by the fact of her engagement as soloist on May 1 at the anniversary concert—her sixth consecutive appearance with this society. Late in April the popular contralto appears in recital (for the second time) before the Lakeview Musical Society of Chicago and at Grand Forks, N. D., under the auspices of Wesley College.

IRMA SEYDEL SOLOIST

Violinist Heard with Pleasure at Minneapolis Symphony Concert

MINNEAPOLIS, March 26.—In the season's nineteenth popular concert by the Minneapolis Symphony Orchestra Sunday afternoon Emil Oberhoffer conducted and Irma Seydel was the soloist.

The Turkish March, constituting in its original setting, the last movement of Mozart's A Major Sonata for piano and arranged for orchestra by Prosper Pascal, was the opening number. Its delicate and piquant features were clearly brought out. Equally effective was the playing of the overture to Smetana's "The Bartered Bride." Tchaikowsky's Romanza from his E Minor Symphony furnished a distinct contrast within the bounds of romantic music. The principal melody, as sung by the French horn, gave to the number an appealing quality recognized by Mr. Oberhoffer in sharing the applause with Richard Lindenhahn. Goldmark's Scherzo, op. 45, added brightness to the program. Then followed Järnefeldt's Berceuse and a Canzonetta by Godard taken from his second violin concerto and arranged for orchestra by Ross Jungnickel. The third division of

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Glazounow's ballet, "The Seasons," closed the program.

Much interest centered in the playing of Irma Seydel. Fair and youthful in face and figure, the violinist made first a personal appeal. This was straightway obscured, however, in admiration for a sincere artist. Miss Seydel's vehicle was the Vieuxtemps Concerto, No. 4, in D Major, op. 31. The excellent and sympathetic support of the orchestra was a noticeable feature of the performance. Miss Seydel was loudly and persistently applauded. Several recalls and an encore were the result. F. L. C. B.

Ending of Lecture-Recital Series in
Omaha

OMAHA, Neb., April 4.—The past week has seen the completion of a series of Lenten lecture recitals of uncommon interest by Thomas Kelly, assisted by Mrs. Kelly and Martin Busch, under the auspices of the Tuesday Morning Musical Club. E. L. W.

Dr. Georg Henschel predicts a "star" future for an American pupil of his named Eleanore Osborne.

NEW EAST-SIDE OPERA

Members of Boston and Montreal Companies Figure in Venture

Announcement was made exclusively to MUSICAL AMERICA on Friday of last week that a Spring season of grand opera will be given at Thomashefsky's National Theater, New York, by the National Italian Opera Company beginning on the evening of April 23, when the opera will be Verdi's "Otello."

The personnel of the company is made up, it is learned, from artists who have been with the Montreal and Boston companies. In the management is Paul Abels, formerly of the Metropolitan and more recently associated with the Hammerstein enterprises. Performances are to be given on Thursday, Friday, Saturday and Sunday evenings and Sunday matinée at popular prices, ranging from thirty-five cents to one dollar. The repertoire will contain the standard operas, as a novelty in Leoncavallo's "Zaza" and a revival of Mascagni's "L'Amico Fritz."

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SCHINDLER INTRODUCES CHORAL MUSIC OF NEO-BRITISH SCHOOL

Balfour Gardiner's "News from Whydah" a Faithful Musical Reproduction of Masfield Verses—Spirited Singing by the Schola Cantorum—Novel Orchestral Setting for Grainger Composition

HAD the concert of the Schola Cantorum on Wednesday evening, April 1, at Carnegie Hall, New York, brought forward no other novelty than H. Balfour Gardiner's "News from Whydah," it would have reflected credit upon Conductor Kurt Schindler. The "neo-Britons" are working out their nation's musical destiny in choral composition of a new type. They need attention and encouragement. This time they got it.

"News from Whydah" is set for chorus of mixed voices with accompaniment of a large modern orchestra, triple woodwinds and trumpets, an additional harp, full percussion and euphonium, in addition to the regular full band. One can happily record that this vast body of instruments actually heightens the effect, for in numerous cases (such as the Percy Grainger "Father and Daughter," which was also heard on this occasion) additional instrumental devices are called for without purpose. It would be difficult to think of music that pictures the Masfield verses more completely than this. Bold, rugged and free in its lines it carries the message of the poet to the audience with a superb sweep.

Mr. Schindler's forces sang it superbly and were rewarded with much applause at the close.

The plan of the program of this concert was to present first Russian compositions, dealing with "folk-lore and Orientalism," and then music of negro and English writers. Of the new Russian pieces, the Overture, "Dawn in Moscow," from Moussorgsky's "Khovantchina," and "The Plaint of the People," from the same work, were the most interesting. In the latter, for mixed chorus and baritone solo (well sung by Royal Dadmun), the Moussorgsky of "Boris" is revealed. Mr. Schindler repeated the short biblical cantata, "Joshua" (which he gave its première a few years ago), and again achieved success with it. Mary Jordan sang the contralto solo in it admirably, with richness of tone and much expression.

The other Russian items were two folk-songs, "In the Fields" and the familiar "Song of the Volga Barge-men," the splendid "Chorus of Villagers" from Borodin's "Prince Igor," some exotic "Persian Dances" from "Khovantchina" and Kinsky's comparatively unimportant (barring some plastic orchestral scoring), "Sadko." Both folk-songs were finely sung *a capella*, in arrangements by one Rubetz. The arrangement of the "Ai Ouchnem" sounded sophisticated in its harmonization and not nearly as effective as the setting which M. Andreeff's Balalaika Orchestra played here a few years ago.

In the second half of the program, Coleridge-Taylor's "The Slave Singing at Midnight," and Percy Grainger's "Father and Daughter," both for chorus and orchestra, amounted to little. Mr. Grainger's setting of an Irish reel-tune, "Molly on the Shore," for strings (why, Mr. Grainger in arranging folk-tunes for strings insists on using no double-basses, no one can explain!), is harmless and hardly worth the time required to perform it. Of considerable interest were two negro spirituals, "Deep River" and "Dig My Grave," harmonized and set for mixed voices by H. T. Burleigh. Both of them are worthy of admiration and were rousing applause.

In the Grainger piece, five male solo parts were taken by Messrs. Duran, Becker, Marlowe-Jones, Dadmun and Biesenthal. The Australian composer-pianist has called for a big orchestra, full chorus and these solo voices, plus a mandolin, banjo and guitar band (an organization known as "The Serenaders," performed at this concert) to publish a few minutes of very unimportant music. Mr. Grainger is hailed in certain quarters as a promising composer, yet his compositions are all arrangements and "folk-tune settings," as he calls them himself. What has been heard of his in New York thus far is music of slight or no distinction, written with little mastery and less inspiration. "Father and Daughter" is a folk-text of tragic significance. He who can find its mood reflected in Mr. Grainger's music must possess unusual powers of discernment.

The Schola Cantorum has never sung with a more beautiful quality of tone, with better balance or with more understanding of the music before it. The attack was admirable all evening, the release also good. The orchestra of the Symphony Society played excellently and Carlos Salzedo, the French harpist, discharged his duties in his usual masterly manner. A. W. K.

Charlotte Kent Wins Praise in Recital at Easthampton, Mass.

EASTHAMPTON, MASS., March 25.—A fine program was presented recently by Charlotte Kent, pianist; John F. Ahern, baritone, and Fred L. Clark, organist. Miss Kent gave a satisfying performance of a Beethoven Minuet and Chopin's F Sharp Major Nocturne. She also gave a finished presentation of the Grieg Concerto. Mr. Ahern sang the Prologue to "Pagliacci" and a group of Irish and Welsh songs, while Mr. Clark played the Overture to "William Tell," besides supporting Miss Kent in the concerto.

Alma Gluck Acclaimed in Pittsfield

PITTSFIELD, MASS., March 26.—Alma Gluck scored a remarkable success in her recital on Thursday evening. The large audience greeted her with intense en-

thusiasm, applauding each number heartily. One singled out for especial favor was the "Bel raggio" aria from "Semiramide," sung with great brilliancy. Willeby's "June Morning" was given great purity of style and the "Song of the Shepherd Lehl" was received with marked delight. Arthur Rosenstein accompanied the soprano with sympathetic understanding. W. E. C.

Childhood Recital by S. Evelyn Dering for School Children

About six hundred pupils of School No. 45, New York, attended a recent recital given there by S. Evelyn Dering, composer of songs from child life and author of the book, "Child Life in Song and Verse." Excerpts from her book were used in this recital by Mrs. Dering, who appeared in costume. The entertainment was called "When Summer Came" and the songs and scenic effects were of marked beauty. An audience in Yonkers, N. Y., approved one of Mrs. Dering's compositions on Monday evening, March 30. It is called "Gondoliera," and was given on this occasion as a violin solo, with piano and organ accompaniment.

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Mrs. F. A. Seiberling One of Resident Musicians Responsible for Its Progress

AKRON, O., March 21.—A performance of "Carmen" in concert form, with supporting orchestra, on May 14, will close the concert season of the Tuesday Musical Club, the chorus of which has made rapid advances during the first year's directorship of Albert Rees Davis. One of the resident musicians who has had much to do with the progress of the club is Mrs. F. A. Seiberling, the popular Akron contralto, who was one of the soloists with Leopold Stokowski's Philadelphia Orchestra in its concert under the club's auspices, winning success with the prison scene in "The Prophet."

While Mrs. Seiberling has frequently been urged to enter the professional field, her interest in her family has deterred her from doing so, and she has devoted her talents not to her own musical advancement, but to that of the community at large.

One of her recent appearances before the study section of the club was in its presentation of the last act of "Hänsel and Gretel," when Mrs. Seiberling proved her versatility by her vividly realistic performance of the *Witch*. She also contributed delightfully to the concert performance of the program, with two sets of songs, in German, French and English, among the most pleasing being "Melisande in the Wood" by Goetz and Hermann's "Gieb mir dein Herz." Mrs. Johanna Kratz Groeneveld charmed with violin solos, and the able participants in "Hänsel" included Catharine McMillen, Alma Bork, Mrs. R. Boerstler, Mrs. C. A. Cass, Eileen Bowman and Mrs. Katherine Pruot.

Mrs. Seiberling has sung with several leading American orchestras, and has appeared before the Ohio Club of New York, the Eurydice Club of Toledo, Tuesday Musical Club of Denver, Fortnightly Club of Cleveland and at the convention of music clubs at Rochester. She has also sung in "The Messiah" and "Elijah"



Mrs. F. A. Seiberling, Prominent Contralto of Akron, O.

in St. Paul and at a White House musicale before President Taft. Mrs. Seiberling is a pupil of Rita Elandi, who is the teacher of Marguerite Sullivan, recently a successful debutante with the Century Opera.

Green Bay, Wis., Has New Symphony Orchestra and Choral Club

GREEN BAY, WIS., March 28.—This city now has two important new musical organizations in the Green Bay Symphony Orchestra and the Green Bay Musical Club, instrumental and vocal organizations, under the direction of Prof. Alex Enna. The orchestra, which has forty pieces, recently gave its initial concert, with Mrs. Walter Larsen, piano soloist. E. J. Stiller is president of the organization and Walter L. Larsen is concertmeister. The Musical Club is preparing for a Spring concert in which all local choruses have been invited to take part. It is expected to have 300

voices in the joint chorus and the assistance of the Symphony Orchestra and local soloists. The festival work will be Gounod's "Faust" for the choral evening and an overture, symphony and popular program for another symphony concert on the next evening. Professor Enna, who is conducting both organizations, has decided to take up his residence in this city. M. N. S.

Distinguished Vocal Quartet in Providence Concert

PROVIDENCE, March 26.—Second of the series of Steinert concerts was that of last Monday in Infantry Hall, given by Evelyn Scotney, Mme. Nevada Van der Veer, Howard White and Reed Miller. The first part of the concert was made up of miscellaneous numbers and the second part consisted of Liza Lehmann's song cycle, "The Daisy Chain," which was charmingly given. Mme. Van der Veer has a full, rich contralto voice, which she used with rare ability. Mme. Scotney sang with her customary brilliant technic and gave much pleasure, especially in the *Swing Song* from the "Daisy Chain." Mr. Miller's beautiful tenor voice evoked demands for encores, and Mr. White was well received in his home city, the audience manifesting marked pleasure at his appearance. G. F. H.

Howard Wells to Discuss "Ear Training" in Berlin

BERLIN, March 25.—Howard Wells has been invited to give a talk on "Ear Training" before the American Woman's Club of Berlin on April 14. The attention which Mr. Wells gives to the development of the musical hearing of his pupils has attracted much notice, especially among Americans. Mr. Wells's lecture will be illustrated by several of his pupils.

Boston Orchestra with Paderewski Soloist Thrills Providence Audience

PROVIDENCE, March 26.—The Boston Symphony Orchestra, with Paderewski as soloist, gave the fifth concert of its series in Infantry Hall on Tuesday evening before the largest, most enthusiastic audience ever gathered there. The Tchaikowsky Symphony No. 4 was

played as it was never played here before and called forth unbounded enthusiasm. Paderewski played with all his old time brilliancy of technic and with the ripper judgment of his mature years in his own Concerto in A Minor, and at its close was recalled so many times that he added the "Liebestod" from "Tristan." G. F. H.

Metropolitan Stars in Gay Mood at Brooklyn Curtain Calls

"La Gioconda" with a cast of Metropolitan Opera favorites drew a record audience to the Brooklyn Academy of Music on March 24. The appearance of Caruso evoked the usual enthusiasm from all sides. There was an unusual amount of hilarity from several of the principals at curtain calls, making it seem that Brooklyn performances are like vacations. Amato's *Barnaba* was artistic and beautiful to hear. Miss Destinn in the title rôle sang with charm and fluency, and Mme. Homer made an engrossing *Laura*. Her rich voice seemed at its best. Conductor Polacco contributed powerfully to the impressiveness of the performance. G. C. T.

Mammoth Audience for John McCormack in Brooklyn

The mammoth audience that customarily pays tribute to John McCormack was in evidence at the Brooklyn Academy of Music on Sunday evening, March 29. The lyric beauty of the tenor's voice was evidenced in Harty's "Scythe Song," Parelli's "Addio," "Eleonore" and other favorite numbers, which included "Mother Machree," "I Hear You Calling Me" and "Ridi Pagliaccio." Donald McBeath, violinist, assisted effectively. The enthusiasm of the audience throughout was unbounded. G. C. T.

Celebrities at Hutcheson Reception in Berlin

BERLIN, March 28.—Ernest Hutcheson, the American pianist, and Mrs. Hutcheson gave a reception on Sunday, which was attended by many musical celebrities. Among the guests were Arthur Schnabel, the pianist; Max Fiedler, formerly conductor of the Boston Symphony Orchestra, and George Hamlin, the American tenor.



FRIEDA HEMPEL

WINS TRIUMPH IN ROLE OF EVA

Metropolitan Audience Marvels That She Never Before Sang Here in "Die Meistersinger"

NEW YORK HERALD:—Veritably Miss Frieda Hempel achieved a triumph at the Metropolitan last night when she sang Eva in "Die Meistersinger von Nurnberg" for the first time in New York. She had sung the rôle in Berlin, and this season in Boston. Why she should not have been presented in it here earlier seemed a mystery to those who heard her last night, for she is an ideal Eva. Veteran operagoers who could count on the fingers of both hands Evas they have heard at the Metropolitan were at a loss to recall any who was the equal of Miss Hempel.

Her enunciation was a marvel of distinctness, every word of the text being understandable. She sang the music beautifully and her acting was a joy, for she seemed to have caught the spirit of the character, playing like a real daughter of a Nuremberg goldsmith—not like a real prima donna or a doll. Her choice of costumes was unusual, too, for she had them made after old plates of the period. Her last act Festival dress was a wonderful confection of cream satin, embroidered with gold. The audience was quick to grasp the charm of her impersonation and applauded her warmly and made a lot of fuss over her during curtain calls.

EVENING MAIL:—Mme. Hempel came as coloratura soprano, but there is little doubt that the greatest pleasure yet in store will be through the lyric rôles which she will eventually sing. She has done few things here more indicative of her broader powers than Eva, heretofore sung by Mme. Gadschi, and Mme. Destinn. Seldom has Mme. Hempel been more winsome and more exquisite. Hers is a timid, youthful, almost fearful Eva, who in the early acts hardly understands her new emotions. Mme. Hempel, who is one of the most finished actresses of the Metropolitan stage, used her histrionic powers to excellent effect in this rôle. Her voice in its purity and freshness and her remarkable diction were pleasing throughout. She was received with great enthusiasm.

NEW YORK SUN:—Wagner's "Die Meistersinger" was given at the Metropolitan Opera House last night before a very large and apparently well pleased audience. There was one new item in the performance, namely, the impersonation of Eva by Frieda Hempel. This soprano is not new to the rôle, except in so far as this city is concerned, and it is quite likely that she will be heard in it quite often in the near future. It was a delightful impersonation, realizing in most particulars the purposes of the composer.

Mme. Hempel's singing was marked by freshness, fullness of tone and by an ease of emission which went far toward giving the illusion of spontaneous utterance, an illusion quite essential to giving the true dramatic value to Wagner's dialogue. Her treatment of the text was admirable. The enunciation was clear, the accents carefully distributed and the voice color applied with intelli-

gence. Also she gave to the part girlish manner and much personal charm. On the whole she was an Eva as praiseworthy as she was charming.

GLOBE:—"Die Meistersinger" was given again at the Metropolitan Opera House last night in the presence of a large and attentive audience. Miss Hempel on this occasion took the part of Eva for the first time in New York. Her performance was one of rare excellence. Miss Hempel came hither from Germany heralded as a great singer of florid music. She is none the less one of the best singers at present engaged at the Metropolitan, and in rôles like the *Marschallin* in "Der Rosenkavalier" and now Eva in "Die Meistersinger" her singing gives keen and just pleasure. Dramatically, too, she is one of the best Evas we have had here. Eva has been represented as a great lady and as a peasant hoyden. Miss Hempel represents her as what she is, the winsome daughter of the rich goldsmith.

TRIBUNE:—The performance last night of "Die Meistersinger" at the Metropolitan Opera House was interesting because of the first appearance of Miss Hempel in New York as Eva. Miss Hempel's hold on the public has been constantly strengthening and last night she placed to her credit an impersonation which ranked among the most beautiful enactments the New York lyric stage has seen in years. Her Eva was exquisite in its presentation of sweet, unaffected girlhood, tender and radiant in its awakened love, uplifted with the power of unconscious poetry.

Her singing was equally beautiful, delightfully pure in tone phrased with perfect artistry, charged with deep and imaginative feeling, while her diction was something which for clarity has rarely been equalled on the Metropolitan stage. In short, Miss Hempel in Eva, as in the *Marschallin*, is an artist of the first rank.

TIMES:—Miss Hempel's Eva had a great deal of the charm which her Princess in "Der Rosenkavalier" revealed early this season, except that it was not the mature, worldly charm of that character, but the more gracious one of the young maiden. Her singing was a delight and her acting none the less so, while not less important in her success was the clarity of her enunciation which made her lines understood even in the vast reaches of the Metropolitan.

Apparently, the whole cast was influenced by her work, for there has not been a performance in this season of the Opera which was so satisfying in all respects. This was especially noticeable in the quintet, where the audience was so greatly pleased that spontaneous applause followed it, the enthusiasm breaking the spell which Mr. Toscanini wove around the moment.

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CHORAL SINGING OF MERIT IN CHICAGO

Bach Society in Season's Second Concert—Recitals and Chamber Music

Bureau of Musical America,
 No. 624 Michigan Boulevard,
 Chicago, April 6, 1914.

THE Bach Choral Society of Chicago gave the second concert of its third season at Orchestra Hall last Thursday evening, under the direction of John W. Norton.

A rather ambitious program was attempted by this society, which consists of about one hundred mixed voices. Besides singing the motet by Bach, "Now Shall the Grace," for double chorus, Gounod's "Redemption" was presented with the assistance of Beecher Burton, tenor; Luella Chilson-Ohrman, soprano; John Rankl, baritone, and Marion Green, basso.

The difficulties of the Bach motet were met by the double chorus with such good effect that the number was encored. Gounod's "Redemption" seems antiquated and uninspired to-day. However it was well sung.

Mr. Burton, the tenor soloist, disclosed a well schooled lyric voice of pleasant quality and musical style. Luella Chilson-Ohrman, the soprano, also acquitted herself creditably, and in Mr. Rankl we heard a young singer who has a voice of good quality and resonance.

An orchestra of thirty pieces, recruited from the Chicago Symphony Orchestra, assisted, and Wilhelm Middel-schulte, the organist, besides playing some of the accompanying music, prefaced the concert with his own transcription of the Chromatic Fantasie and Fugue for Organ in D Minor by Bach.

Mme. Zeisler in Club Recital

The Amateur Musical Club of Chicago chose Fannie Bloomfield Ziesler for its last artist's recital Monday afternoon, and a program of Beethoven, Schubert and Chopin numbers was interpreted by this distinguished pianist at the Stude-

baker Theater before a large audience composed almost entirely of the club members and their guests.

The Frederiksen-Hess Trio, comprising Frederick Frederiksen, Mrs. Frederiksen, piano, and Hans Hess, 'cellist, gave a concert at the Little Theater last Sunday evening, and played a Suite, for piano and violin, by Eyvind Alnaes, and a Trio, op. 15, in G Minor, for piano, violin and 'cello, by Gutsaf Hagg, both for the first time in Chicago. The program also contained the Beethoven B Flat Trio, op. 97.

Violette Rounsaville, soprano, assisted by Grant Hadley, baritone, and W. A. Blaaha, violinist, gave a recital Friday evening at the Auditorium Recital Hall.

Leon Sametini, violinist, and Rudolph Reuter, pianist, gave a recital Wednesday morning in Recital Hall before the members of the Mu Phi Epsilon Sorority of the Chicago Musical College and other guests. A number of professional people attended.

Dr. and Mrs. F. Ziegfeld, with their daughter, Mrs. Willis Buhl, of Detroit, have left Palm Beach and St. Augustine, Fla., and are spending a month at Atlantic City.

A Chamber Music Matinée

One of the largest audiences of the season attended the last matinee of the Chicago Chamber Music Society given at Orchestra Hall Foyer last Thursday by the Chicago String Quartet. This body of players consists of Harry Weisbach, first violin; Otto Roehrborn, second violin; Franz Esser, viola, and Bruno Steindel, 'cellist. Their playing throughout the season has been a source of much pleasure. For their final concert they presented a Beethoven program. The playing was distinguished for its smoothness, its tonal beauty and its perfect ensemble.

Esther Plumb, the Chicago contralto, announces that she has decided to book her coming tours under her own management and has already arranged a number of dates. She will be heard at Streator, Ill., at a music festival on May 11 and 12, in conjunction with Francis MacMillen, the American violinist.

MAURICE ROSENFELD.

OMAHA CLUB'S PUBLIC BOW

Amateur Musical Settlement Concert—"Thais" by Campanini Forces

OMAHA, NEB., March 27.—For the benefit of the Social Settlement, the Amateur Musical Club, which had previously confined its activities to private performances, made its first public bow on Tuesday afternoon at the residence of Mrs. F. A. Nash. The program enlisted the talents of Mrs. S. S. Caldwell, Dorothy Morton, Mrs. A. I. Root, Margaret McPherson, George McIntyre, Mrs. W. F. Baxter, Mrs. George Barker and Belle von Mansfelde.

The voice department of Bellevue College, Evelyn Hopper, director, gave the third of a series of recitals, when Edith Bachelor, Gertrude Daniel, Bessie Schork, Helen Heyden, Lucille Fleming, Margaret Jack, Helen Hamblin, Jeanette Goodwell, Susie Kinnier, Raymond Jones, William Findley and Velman Rice reflected credit upon their teacher.

A committee of prominent Omaha, Council Bluffs and Lincoln business men, headed by Judge McHugh, chairman, has contracted with the Chicago Grand Opera Company for one performance of "Thais," at the Auditorium, April 14.

E. L. W.

Detroit Girl Reveals Marked Pianistic Talent

DETROIT, April 5.—A large and enthusiastic audience greeted the appearance of Helen Henschel Morris, pianist, on Tuesday evening at Knights of Columbus Hall. Miss Morris is a very talented young girl and the center of much interest in musical circles here. When she played recently for Godowsky, with whom she is to study, she was the recipient of unstinted praise. Mrs. Harriet Story MacFarlane, contralto, with the able assistance of Mrs. Lillian Lockman Silver, contributed a charming group of songs to the program.

E. C. B.

BARRÈRES AT PEOPLE'S CLUB

Ensemble of Wind Instruments Proves Its Artistry Anew

Providing the members of the People's Symphony Club with their first program of the season introducing an organization of wind instruments, the Barrère Ensemble gave an exhibition of its refined artistry at Cooper Union, New York, on March 30. This audience of students and workers found a wide variety in the chamber music brought forward by George Barrère, as exemplified in his following the Beethoven Overture in E Flat with Florent Schmitt's Lied and Scherzo.

Only a portion of the audience seemed to take a fancy to this latter ultra-modern music, and the recall given the players was evidently due to their performance rather than to the work performed. The favorites of the auditors were the "Aubade" by de Wailly and the Christiaan Kriens "Rondo de Lutins," which were given sparkling presentations by Mr. Barrère, Bruno Labate and Gustave Langenus, and the Vladimir Dyck First Symphony, the melodious movements of which were admirably performed.

K. S. C.

Anne Stevenson Exerts Charm in Her Recital Program

Anne Stevenson, soprano, ably assisted by Frederick Dixon, pianist, gave a song recital on March 28 at the Washington Heights Baptist Church, New York. Miss Stevenson charmed all her hearers through her artistic interpretation, and Mr. Dixon showed excellent technic in his performance of Grieg's Sonata, op. 7. Miss Stevenson's program was as follows: "The Sweetest Flower," Batten; "To a Messenger," La Forge; "Last Night I Heard the Nightingale," Salter; "Spring," Henschel; "Caro Nome," Verdi; "Ariette," Vidal; "La Chanson de l'Alouette," Lalo; "Je marche sur tons les chemins" (Manon), Massenet.

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GLORIFIED CLIMAX OF PIANISTIC YEAR

Josef Hofmann's Final New York Recital
an Achievement of Wond-
drous Power

During the present season the art of Josef Hofmann has invariably been of so consummately great an order that it has been practically impossible for critical approval to contain itself within bounds of moderation. The extremes of praise have perforce vented themselves in seemingly extravagant superlatives and high-sounding rhapsodies. Yet even these are inadequate to convey a proper impression of the splendors of this master pianist's performances, which are to-day marvelous beyond description. His final recital of the season given in Carnegie Hall last Saturday afternoon was another of those occasions which cause a musical commentator to feel the utter impotence of the written word to define or qualify the grandeur of such achievements. The huge audience was spell-bound.

Mr. Hofmann's program was, happily, shorter than others he has played here this year. It contained Beethoven's Sonata, op. 31, No. 2, the "Rage Over the Lost Penny," and "Dance of Dervishes," Sgambati's arrangement of a melody from the third act of "Orfeo," a Chopin nocturne and waltz, the "Baccarolle" and F Minor Fantasia, a pleasant "Berceuse" by Mr. Hofmann himself, and numbers by Rubinstein, Paderewski and Moszkowski. Besides, there were encores a-plenty.

At this date there remains little new to be said of this master's absolute command of styles, his potent intellect, his emotional grasp, his infinite variety of technical resource, his poise and what else not! The Beethoven Sonata—one of the best, though none too often played—was exaltedly poetic, broad, dignified; the "Orfeo" melody, a water-color of infinitely delicate tints; the Chopin "Fantasia," puissant in the eloquence of its proclamation; the Rubinstein and Moszkowski, coruscating and flamboyant. Mr. Hofmann's last recital was, indeed, the glorified climax and culmination of a great pianistic year.

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Империалу С. БИГУЛЬ

ВЕЧЕРЪ АМЕРИКАНСКОЙ МУЗЫКИ.

SEVERAL weeks ago the Russian Musical Society of New York announced that Reinholdt Gliere, conductor of the Imperial Symphony Orchestra of Moscow and Kiev had expressed his intention of placing works of American composers on his programs. The Society has just received a poster announcing a concert of American music to be given by the Imperial Orchestra at Kiev

on March 3. As will be seen by the list of composers, the concert will range from the American classic to the latest dance music. The Society hopes soon to have a complete program of the concert. While several of the names will be recognized as eminent in the ranks of American composition, despite the Russian manner of spelling, the unfamiliar names represent some of the popular "ragtime composers."

HOMER AND PARLOW WIN ADMIRATION OF MOZARTS

Largest Audience of Society's Series
Pays Its Tribute to Art of Two
Feminine Musicians

With two such attractions as Mme. Louise Homer and Kathleen Parlow, the usual quarters of the New York Mozart Society's afternoon musicales at the Hotel Astor did not suffice to hold the crowd of last Saturday and the program was given in the grand ballroom before the largest audience of this club's series.

Mme. Homer's share in the program became somewhat of a Homer family affair, for the printed texts of her songs, with which she supplied the Mozarts, included a group by her husband, Sidney Homer. Also, the audience had a glimpse of the younger Louise Homer, who was escorted to a seat of honor on the platform beside Mrs. Noble McConnell, the Mozart's admired president. Mme. Homer was in the happiest sort of mood and the hearers reflected the same spirit in the enjoyment of her artistic offerings, of which the most applauded was her "My Heart at Thy Sweet Voice," followed by "Annie Laurie" as an encore. Favorites among her songs were Mr. Homer's "Sing to Me, Sing," and Parker's "Love in May." Her admirable accompanist was Charles Gilbert Spross.

The sincere outpouring of applause that followed every one of Miss Parlow's numbers spoke well for the musical taste of this gathering of women, for the young violinist gave another rare exhibition of the manner in which she has transcended any bounds of sex in the art of violin playing, and still remains essentially feminine. Absolute certainty of technic, rich tone, emotional fire and musicianship—all these were again manifested in her performance. The Tartini "Devil's Trill" sonata, Gluck's "Dolce Mio Ardor" and the Kreisler "Tambourin Chinois" were among her most relished offerings, with an added Kreisler "Liebesfreud." Samuel Chotzinoff supported her ably at the piano.

K. S. C.

"PARSIFAL" IN DRESDEN

Given a Brilliant Performance in
Première at Royal Opera

DRESDEN, March 25.—What some critics said was the finest performance of "Parsifal" ever given in Germany, not excluding Bayreuth, was that at the Dresden Royal Opera last night. It was the first performance of the work here. Ernst von Schuch conducted the famous Dresden Opera Orchestra and the principals in the cast were Eva von der Osten and Herren Vonneder, Vogelstrom, Plaschke and Zottmeyer. Theresa Malten, who sang *Kundry*, under Wagner's direction, in Bayreuth in 1882, occupied a box and the distinguished audience also included several representatives of royalty.

Heinrich Knote, as *Walther*, was a star feature of the recent production of "Die Meistersinger" at the Deutsches Opernhaus in Charlottenburg, Berlin.

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"THE TIMES," February 17th:—"Mr. BENHAM played the whole programme with great skill and brilliancy."

"THE MORNING POST," January 31st:—"Mr. BENHAM has a technique of the completest, and he never stands in the light of the composer whose work he interprets. . . . His conceptions are highly artistic, brilliant when brilliancy is demanded, and always emotional."

"DAILY TELEGRAPH," January 31st:—"Mr. BENHAM has a well-balanced mind, intelligent, appreciative. . . . His cultivation is always that of a man of considerable ability. . . . His pianissimo tone was of really beautiful quality."

"STANDARD," February 1st:—"Mr. BENHAM'S playing is at all times sound and finished. He can execute the most difficult passage with assured ease."

"SUNDAY TIMES," February 1st:—"Mr. BENHAM is a sincere and cultivated artist, finely equipped, and his interpretations were quite charming."

"MUSICAL NEWS," February 21st:—"Mr. BENHAM played with great charm and genuine insight. The Chopin pieces were fluently played; indeed, a happier presentment of some of the études could hardly be wished for by the most critical."

"SHEFFIELD INDEPENDENT," February 17th:—"Mr. BENHAM, who enjoys a high reputation in Berlin, Vienna and London, to mention a few of the large centers where his extraordinary ability is well known, gave an additional proof last night of his wonderful mastery over the piano. His playing of the Beethoven Sonata, Op. III., was impressive in the extreme, and in rendering his own work, a sonata in C minor, he was naturally heard to great advantage. In all the four movements he obtained gradations of tone that were really revelations; the adagio passages were distinguished by perfect tenderness of expression, and he showed convincingly throughout the playing of his own composition that not one bit of the poetry of real music can escape the working of his poetic mind, his perfect mechanism, or the beautiful technique which characterizes all his playing."

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PEABODY CONSERVATORY SUMMER SCHOOL PLANS

Baltimore Musical Institution Has Reciprocity Arrangement with Johns Hopkins University

BALTIMORE, April 6.—The Summer Session of the Peabody Conservatory of Music, Baltimore, will begin July 1 and continue for six weeks until August 12, coinciding with the dates of the Johns Hopkins Summer School, making it convenient for the students of either institution desiring to do so to take up supplementary studies at the other. An exceptionally strong faculty will be assembled, consisting of George F. Boyle, Charles H. Bochau, Elizabeth Coulson, Minna D. Hill, Henrietta Holthaus, Gustav Strube, Mabel Thomas, J. C. Van Hulteyn, Frederick D. Weaver and Bart Wirtz.

The curriculum includes piano, singing, organ, violin, cello, harmony, composition, score reading, instrumentation and elements of music.

Interesting features of the courses will be the classes in orchestration and score reading, which will be conducted by Mr. Strube. His long and varied experience as assistant conductor of the Boston Symphony Orchestra makes him eminently fitted to teach these branches. Other innovations at this session will be the class in ensemble playing to be conducted by Bart Wirtz and a teachers' course in elements of music, which will be under the charge of Miss Thomas.

The demand for admission to the classes of Mr. Boyle has prompted the establishing of a post-graduate course, which will be given in classes of eight members, of two hours' duration and twice a week. The history of music lectures will be conducted by Mr. Bochau and will also be given twice a week.

Arrangements have been made with Miss Silkman, head of the Affordby School, for the use of the dormitories for the women students.

The co-operation of the Johns Hopkins Summer School makes it possible to arrange a series of lectures by eminent educators in connection with the recitals by concert artists that will prove of interest as well as of educational value. The managements of both the Peabody and the Johns Hopkins Schools are planning having joint social features, among which will be an opening and closing reception and conducted trips to different points of interest in and around Baltimore.

Arrangements for classes are now being made by the manager of the school, Frederick R. Huber.

Chevalier Scovel, Famous Tenor, to Wed at Seventy

PARIS, March 28.—Word has reached here from Nice that Chevalier Edward Scovel, the noted American tenor, and Mrs. Rushton H. Field, both of whom are more than seventy years old, are soon to be married and live in this city. Mrs. Field is an American, born Agnes Boggs, of Mansfield, Ohio, and the widow of a wealthy Colorado mining man. She has lived in Paris and Nice for the last two years. Chevalier Scovel's title was bestowed upon him in France a generation ago because of his singing triumphs. He

is a native of Detroit. He was soloist in St. Thomas's Church, New York, in 1876, and some time later married Cornelia Roosevelt of that city. Chevalier Scovel is famous to-day in Europe as the "hatless man" and also for his picturesque waistcoats. His son, Frederick Roosevelt Scovel, married Vivien Sartoris, a grand niece of General Grant.

McCormack Exerts His Characteristic Charm in Grand Rapids

GRAND RAPIDS, MICH., March 21.—The silver-voiced Irish tenor, John McCormack, and his associate artists, Melville Clark, harpist, and Donald O. MacBeath, violinist, were greeted by the largest audience of the season at Powers Opera House last Wednesday evening. Mr. McCormack, in his tender Irish ballads, sang inimitably with his long holds on top notes. His distinct enunciation adds great charm to his performances. Mr. Clark is a thorough artist and Mr. MacBeath's playing is distinctive for warmth and breadth of tone. Vincent O'Brien played the accompaniments. E. H.

Marie Stapleton-Murray Concludes Southern Tour

Marie Stapleton-Murray concluded her annual Southern tour at Birmingham, Ala., and returned to Pittsburgh to assist Franz Kohler, violinist, in a recital at the German Club, March 27. Mrs. Murray's tour through the South was an uninterrupted series of successes. Hailed as an American-taught singer, the press of the Carolinas, Georgia, Alabama and Tennessee was unstinted in praise of her voice and artistry. Mrs. Murray has been engaged to sing the soprano rôle of "Il Trovatore" at the Spring Music Festival, in Saratoga, N. Y., April 28.

OPERATIC SUCCESSES OF AMERICANS IN ITALY

Début of a Baritone in Venice—A Washington Girl's Triumph as "Lucia"—Anita Rio's Success in Many Cities

MILAN, March 24.—Henry Parson, an American baritone, who has completed his studies in Milan, under W. J. Armour Galloway, made his début the night before last at the Teatro Rossini in Venice in the rôle of *Georgio Germont*. The press reports indicate a splendid success.

Another American singer, Grace Cole (known to Italians as Graziella Lara), of Washington, D. C., made a brilliant success the other day in Mondovi in the rôle of *Lucia*. In Italy a singer, as a rule, meets either with frantic enthusiasm or outspoken disfavor. In Miss Cole's case in Mondovi so completely were the temperamental Latin auditors moved that they waited, many hundreds strong, for the artist's appearance after the performance, followed her to her hotel and there vociferously called her out on the balcony to acknowledge their tribute.

Another American prima donna, Mme. Anita Rio, has been meeting with exceptional success in the most prominent theaters of Italy. The press and public are inclined to acclaim her the first lyric soprano in Italy. Mme. Rio has appeared recently as *Marguerite* and *Mimi* at the Teatro Rossini in Venice, as *Traviata* at the Teatro Mercadante, Naples; at the Teatro Polittimo, Genoa; in the Teatro Fiorentino, Florence; at the Teatro Costanzi, in Rome.

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AMERICAN COMPOSER'S SYMPHONY WINS PRAISE OF GERMAN CRITICS

L. Leslie Loth's Work Has First Performance in Breslau—Rich Talent Discerned in It—Spiering Conducts the "Pathétique" in Berlin—D'Albert Plays Four Concertos on One Program—George Hamlin's Recital

European Bureau of Musical America,
30 Neue Winterfeldtstrasse,
Berlin, March 20, 1914.

WIDESPREAD interest has been taken in the success of L. Leslie Loth's A Major Symphony at its première in Breslau. Mr. Loth is one of the youngest representatives of the American school of composition. His reception by the Breslau press and public may be regarded as quite out of the ordinary.

The *Breslauer Zeitung* writes: "Mr. Loth possesses sentiment and fancy," and, further, "his melodies flow as from an inexhaustible fountain, mirroring his longings, his sorrows and happiness." The *Schlesische Zeitung* comments: "A rich talent was discerned in this work, and a musical knowledge out of which productions of the greatest significance may be expected to arise. Instead of presenting his ideas along conventional lines, the composer gives us a rich variety of mood pictures. In the working out of climaxes and building up of effects he has attained splendid results both in a harmonic and melodic sense."

The symphony will be performed in various German cities during the season of 1914-15. Such was the admiration of Kapellmeister Mundry of Breslau for the work that he persuaded Mr. Loth to compose an overture and dedicate it to his orchestra.

The twenty-first symphony concert of the Blüthner Orchestra was under the direction of Theodore Spiering, and the program contained the Tchaikovsky "Pathétique," the Grieg Piano Concerto and Smetana's "Moldau," substituted for Sibelius's "Finlandia." The soloist of the occasion, Nora Drewett, is a pianist of refinement, routine and ample technical equipment. Her interpretation of the *adagio* was particularly expressive. Mr. Spiering conducted the Tchaikovsky symphony with splendid mastery

and a third at seven thirty may demonstrate the financial ambitions of the directors, but may also prove disastrous to the orchestra's reputation. Both the strings and brasses flatted, sharpened and dragged. In short, it was not the commendable ensemble to which we were becoming accustomed from the Blüthner.

The inimitable Rose String Quartet, assisted by Arthur Schnabel and Herr Goedecke, bass viol of the Philharmonic Orchestra, furnished an attraction which could not fail to bring out a large number of chamber music lovers. Mr. Schnabel insisted upon dominating the strings in the Schumann as well as in a large part of the Brahms quartet. During his more restrained moments, however, there was a wonderfully artistic ensemble.

Danish Conductor Heard

At the same time Peder Gram, the noted Danish conductor, introduced his symphony, op. 12, in Beethoven Hall. Though not altogether sure of his form at times in this symphony, Peder Gram shows strong individual characteristics. His orchestral and harmonic effects are compelling in a high degree, also affording unusual interest from the rhythmic standpoint.

Herman Scherchen, a conductor of uncommon personality, directed the augmented Blüthner Orchestra in the following program Haydn E Flat Major Symphony, Mozart-Göhrer Ballet Music from the pantomime "Les petits riens" and the Bruckner Ninth Symphony. Scherchen's interpretation of the Haydn symphony was replete with delicacy of nuance and refinement of treatment, and his Mozart was exquisite in its charm and variety. But the noblest performance of the evening was the Bruckner Ninth Symphony. Herein the conductor was the master musician, compelling in temperament and breadth of conception and irresistible in his climaxes.

All the seats were taken at the only appearance of Eugen d'Albert with the Philharmonic Orchestra. His own E Major Concerto, a work of light caliber, opened the program of four concertos. The celebrated artist was heard in a more retrospective mood in the Beethoven G Major Concerto, in which his work was nothing short of inspired. The "Emperor" Concerto was given a lofty interpretation, but the pianist rose to the greatest heights in the Liszt E Flat Concerto (which was in sore need of spiritual repair after a whole Winter of usage!) D'Albert took the *finale* at a tremendous tempo, but was able to sustain it throughout in soaring sweeps of virtuosity and temperament. He sometimes took whole handfuls of notes in the enthusiasm of the moment, but it was an unforgettable performance. The vast audience was frantic in its applause.

Success of Gittelsohn and Other Americans

BERLIN, March 24.—Hamburg, Bonn and Bern (Switzerland) have been the scenes of the most recent successes of Frank Gittelsohn, the American violinist. Illness obliged Mr. Gittelsohn to forego a number of engagements in Holland during February, and these Dutch bookings have now been arranged for the first part of April.

Mrs. Leone (Clarkson) Grugan, the brilliant American pianist, who has been studying with Oliver Denton, will be heard in America in recital and concert in the East during the Spring and Fall. She will first appear in recital in her home town, Philadelphia.

A distinguished audience assembled in Scharwenka Hall for the début of Lilli Rummelspacher. Fräulein Rummelspacher's style of singing appeals strongly and she has a rich and well-placed voice. The artistic climax of her program was reached in her dramatic interpretations of Strauss's "Befreit" and "Zueignung," which won her a genuine

ovation. Fräulein Rummelspacher is a pupil of José Maria Lepanto.

Though gradually drawing to a close, the concert season still has its grateful surprises for wearied ears. Kate Hoerder needed no other introduction to the Berlin public than her own beautiful voice. She has personality and temperament and sings with infinite ease. In fact, she seems to have been blessed by nature with every endowment needful to a great career as a coloratura singer.

Emily Gresser in Holland

Emily Gresser has been meeting with splendid success in her appearances with orchestra in Amsterdam and The Hague, and has been engaged, as a result, for an appearance in Utrecht. Miss Gresser also met with unusual favor as a soloist at a concert of ancient music under the conductorship of Sam Franko, her teacher, in Nordhausen. The Waldenburgh Orchestra has induced Mr. Franko to conduct a program of ancient music in that city on April 20, when Miss Gresser will again be the soloist.

Another Franko pupil, Theodore Popovici, was recently decorated by Carmen Sylva, the Queen of Roumania.

George Hamlin's Berlin recital attracted a large throng of admirers, rivals and critics to Beethoven Hall. An American singer heard in the German capital in an all-German program exposes himself to criticism. Mr. Hamlin found the German l's, r's, a's and w's rather troublesome. His best tone production is in his middle register. His upper tones, while not unresonant, are taken with evident effort. However, Mr. Hamlin is a tenor who will unquestionably find a large public here if he gives proper attention to the mastery of the above-named German consonants.

H. EIKENBERRY.

President's Daughter Makes Phonographic Records

Margaret W. Wilson, eldest daughter of President Wilson, spent the early part of this week making phonographic records in New York. Miss Wilson has a soprano voice which has been heard frequently in concerts for charity and recently in New York at the Bird Masque given in the Astor Hotel. Records of several of Miss Wilson's songs were taken.

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HAROLD HENRY ONCE MORE WINS NEW YORK APPLAUSE

Chicago Pianist in Second Recital of Season Strengthens Favorable Impression Previously Made.

It will be remembered that Harold Henry, the young Chicago pianist, proved himself an exceptionally interesting artist at his concert in Aeolian Hall early this season. On Tuesday evening of last week he made a second New York appearance, this time in a recital at the MacDowell Club, and contrived to exert even a better impression than he had on the previous occasion. Again he displayed taste in the construction of his program, which was admirably proportioned and of considerable musical interest. It contained Bach's C Minor Fantasy, Scarlatti's D Minor Sonata and Godowsky's arrangement of his "Concert Allegro"; MacDowell's "Keltic Sonata," Debussy's "Les Sons et les Parfums," Lewis M. Isaacs's "To Mount Monadnock," Grieg's "Nocturne," Morris Class's "Burlando" and numbers by Liszt, Stojowski and Sinding.

In Mr. Henry's playing are combined qualities of delicacy, refinement, rare taste and artistic discrimination, together with virility, spirit and an unflinching communicative warmth of emotion. His technique is polished and brilliant but always subserves the higher aspects of interpretation; and Mr. Henry's interpretations are broadly conceived and sanely balanced. At his hands the Bach and Scarlatti were delivered with crispness and clarity. In Debussy he was ethereally delicate, with an unflinching perception of the inherent scheme of color effects and the immediate ability to realize them. By turns poetic, dramatic and brilliant were his Liszt, Grieg and Sinding.

But the young artist would be entitled to the enduring respect and deep-seated gratitude of music-lovers did he play nothing but MacDowell's "Keltic Sonata." Mr. Henry has been doing missionary work through the country for this stupendous sonata, of the greatness of which most pianists are so lamentably ignorant. He has communed intimately and deeply with it and has grasped its spirit, the largeness and nobility of its plan, its massiveness and bold reach and its extensive sweep of line. Technically he is equal to its stringent demands.

Mr. Henry ought in truth, to make a specialty of this work. His performance of it was received with warmth and at

the close he added by way of encore MacDowell's "To the Sea," another gem of the first water which, like the rest of the "Sea Pieces," is unjustly neglected.

In connection with MacDowell's contributions to this program mention should be made of Mr. Isaacs's "To Mount Monadnock" in which the composer—a pupil of MacDowell—has imitated his master's style very cleverly.
H. F. P.

SEATTLE CHORAL PROGRESS

Euterpe Program of Varied Interest—Clubs Hear Scandinavian Music

SEATTLE, WASH., March 25.—One of the leading choral organizations of the city, the Euterpe Chorus, Mme. Hesse-Sprotte, conductor, gave a program of varied interest on Tuesday evening. The admirable offerings consisted of choruses for women's voices, including Elgar's "The Snow," Nevin's "Voice of My Beloved," Grieg's "At the Cloister Gate," and Chaminade's "Evening Prayer in Brittany." The able soloists were Mrs. George F. Russell, soprano, Georgia Du Bois, violinist, and Judson Mather, organist.

Jean Gerardy, the Belgian cellist, delighted a good sized audience on Friday evening in an interesting program shared with Gabriel Ysaye, violinist, and Carl Bruchhausen, pianist. Mr. Gerardy's chief offering consisted of the Beethoven A Major Sonata, Boellman's "Theme and Variations," and a Suite by Boccherini. Gabriel Ysaye was heard to a good advantage in several smaller numbers by his father, Eugen Ysaye, Fauré and others. Carl Bruchhausen proved himself a capable solo player in Stojowski's Intermezzo and an admirable accompanist. The concert was the last of the series under the direction of J. Willis Sayre.

Leonore Gordon Foy, dramatic soprano, was presented in a charming costume opera-recital on Wednesday evening by the Women's Century Club. Besides supplying accompaniments, Inez Morrison gave explanatory talks on the operas and many illustrations.

On Monday evening the Musical Art Society gave a program devoted to Scandinavian and Keltic music. The feature was an address by Dr. Edward Godfrey Cox, of the University of Washington, supplemented by an interesting performance of MacDowell's "Keltic Sonata." Rudolph Ernst sang two songs from the Hebrides.

The monthly program of the Ladies' Musical Club consisted of Scandinavian music given by Sophie Hammer, soprano, Carl Swenson, tenor, and Henry Bonnevie, violinist.
C. P.

Clarence Bird in Joint Albany Recital with Philadelphia Soprano

ALBANY, N. Y., March 28.—Albany society was well represented at the recital of Clarence Bird, pianist, and Augustine Haughton, soprano, at the Historical Society Auditorium Tuesday evening, given under the direction of Frances De Villa Ball. Mr. Bird is a son of the late Senator Bird of Wisconsin and a pupil of Leschetizky. He has received considerable praise from music critics of Florence and Vienna and much approbation was given his work by this audience of conservative Albanians. Miss Haughton is soprano soloist in the Church of St. Luke and the Epiphany in Philadelphia. Her numbers also were well received.
H.

At the March banquet of the Pilgrim Publicity Association, in Boston, on March 20, the musical program was furnished by the Boston Quintet, Walter L. Anderton, tenor; John E. Daniels, first tenor; Robert Nichols, second tenor; Dr. Arthur R. Gould, baritone, and Augustus Beaty, basso.



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SCHUMANN-HEINK CHARMS HER COLLEGIATE HEARERS

Noted Contralto Provides Evening of Rare Delight in Campus Course of New York University

New York University's musical "hall of fame" received a beloved addition last Tuesday evening in the person of Mme. Schumann-Heink, who appeared as a stellar magnet in the Campus Concert Course, before the largest audience of the series. This event not only showed the noted contralto's appeal to the intellectual audience of a seat of learning, but bespoke the high aims of Reinald Werrenrath and those associated with him in this project.

Mme. Schumann-Heink's admirable performance reminded her audience that, while famous singers come and go, this contralto still presents such a wealth of vocal and interpretative art as to confound the ravages of time. Indeed, her program on this evening afforded so much rare enjoyment that the pleasure given the hearers equalled that of a half dozen conventional recitals. Her artistry encompassed the extremes of feeling, from the dramatic potency of her Schubert "Erl-King" and "Der Tod und das Mädchen" to the irresistible humor of her "Spinnerliedchen." This singer's intuitive grasp of childhood was apparent in her "Schlafliedchen" of Hans Hermann, which was repeated, and her wholesome sense of motherhood made a gem of the Carrie Jacobs Bond "His Lullaby." Nevin's "Rosary" was stripped of the sentimentality with which many singers invest it and was made the bearer of an uplifting message. Encores of tender beauty were her "When the Roses Bloom" and Molloy's "Kerry Dance."

Mrs. Katherine Hoffmann supplied her usual tasteful and sympathetic accompaniments, and Nina Fletcher won honors with her violin solos, adding the Beethoven Minuet after the Sarasate Spanish Dance, No. 8.
K. S. C.

ORCHESTRA HONORS CAPLET

Boston Opera Musicians Express Their Appreciation of Retiring Conductor

BOSTON, March 29.—André Caplet had reason to be gratified with his reception when he conducted for the last time this season at the Boston Opera House, on Monday night, March 23. Mr. Caplet leaves the Boston Opera Company with the good wishes of his colleagues to become joint conductor with Camille Chevillard at the Paris Opera.

There was prolonged applause when the conductor appeared. When he stepped into the orchestra pit the orchestra tendered him a "tusch"—first a rolling of the drums and a brave noise of the other instruments, a sort of a joyous dissonance which resolved itself into the "Meistersinger" march, an appropriate and touching tribute for Mr. Caplet, who had dreamed of "Die Meistersinger" for many years, had devoted himself heart and soul to the preparation of this work and had thus added to the respect in which he was held by his men. He has been a hard and exacting task-

master, to such an extent that the musicians' union stepped in and limited the length of the rehearsals a few months ago, but he has earned the deep regard of the orchestra. This was further shown by the address which Frank Dodge read to Mr. Caplet in the orchestra room. Through Mr. Dodge the players thanked Mr. Caplet for his unremitting energy and the high ideals which had resulted in the continual improvement of the orchestra, and assured the conductor of their gratitude for his services and their hearty good will for the future.

Mr. Caplet was in tears as he acknowledged the tribute. Following the address Mr. Caplet was presented with a gold watch and chain, with this inscription: "Presented to André Caplet, Musical Director of the Boston Opera, by Members of the Boston Opera Orchestra, Boston, Mass., U. S. A., March 23, 1914."
O. D.

Schola Cantorum of New York

KURT SCHINDLER
Musical Director

Comments of New York Critics
on Concert at Carnegie Hall,
Wednesday evening, April 1:

THE TIMES, April 2:—

"Of the singing of the chorus much praise may be spoken. It was in several respects better than it has been at previous concerts of the society; not only in fullness and volume but in quality and balance as well. Likewise there was a greater mastery of the music, a greater precision in attack and in nuance."

THE EVENING POST, April 2:—

"Apart from this number, the Schola Cantorum sang all the music admirably, with splendid quality of tone and impressive shading."

THE SUN, April 2:—

"Mr. Schindler has developed a chorus which sings with an excellent body of tone, with spirit, with precision and with generally good style. There is life in everything it does and much of the approval bestowed by last evening's audience belonged to it."

THE WORLD, April 2:—

"The singing of the choristers was excellent. They had been well trained; they caught the spirit of the various numbers and their work abounded in enthusiasm."

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A SERIOUS COMPOSER AT FIFTEEN

Willette Wilbourn, Philadelphia Girl, Also Gifted as Singer and Pianist

PHILADELPHIA, March 25.—The most valued possession of Willette Wilbourn, the young pianist, singer and composer, of this city, aside from her musical gifts, is a bracelet, studded with hundreds of tiny but perfectly cut diamonds, surmounted by a diminutive Swiss watch, which was presented to her several years ago by Mary Garden, who, delighted by the talent of the child that had just played and sung for her, unclasped the jewel from her arm and bestowed it upon the little musician.

Miss Wilbourn, who has just passed her fifteenth birthday, is the daughter of Mme. Rita Wilbourn, the prominent contralto and teacher. She has already entered upon an active musical career, many of her appearances being in combination with her accomplished mother, to whose thorough training, in addition to tuition under excellent teachers, she owes her development.

Miss Wilbourn has written several piano pieces, which she plays in public. One of them is entitled "The Sandstorm," being from a cycle called "The Desert," and would do credit to a matured and experienced composer. Of another composition called "Truth," it is stated that upon hearing the composer play it, at least four persons, unknown to one another, suggested the same title. This girl composer also has completed the scores for a grand opera and for a piano concerto, both of which she expects to orchestrate herself. The power and fluency, as well as the intelligence and the poetic quality of her playing, prove her to be a real artist, and she sings the "Caro Nome" from "Rigoletto" and other florid arias with flute-like sweetness. At present, however, she is giving her attention almost wholly to the piano and to composition, and her appearances in public are as a concert pianist.

During the present season Mme. Wilbourn and Miss Willette have been giving combined recitals in Philadelphia and vicinity, in a number of Pennsylvania towns and in the West. Miss Wilbourn



Photo by Haeseler, Phila.

Willette Wilbourn, Pianist, Composer and Singer, of Philadelphia

often plays the accompaniments to her mother's songs, one of their most popular numbers being a pretty, sympathetic song, "The Heart Shall Know," which was composed by the daughter to words by Dr. Butler, and which the mother sings. Miss Willette's repertoire includes many of the standard works for the piano, by Bach, Beethoven, Chopin, Grieg, Debussy, etc., as well as her own compositions. She is a descendant through her mother's family of Purcell, the English composer of the sixteenth century, while her grandfather was a violinist of ability. A. L. T.

numbers, in the delivery of which she revealed, moreover, taste and necessary breadth. There was abundant vitality in the Brahms "Gypsy Songs," and a full sense of poetic values in the remaining German numbers and the French songs. Most interesting of the American group were the songs of Mr. Kramer—artistically accompanied by the composer—the profoundly beautiful "A Nocturne" being treated with especial feeling for its poetic mood. The singer's enunciation was at all points clean cut. H. F. P.

"THAIS" AGAIN ALLURES

Massenet's Work Repeated at Century With Splendid Singing

Massenet's "Thais" was the Century company's bill for the second time this season, beginning on Tuesday evening, March 31. The opera received a highly creditable performance, one that was notable for the splendid work of its three leading characters, Lois Ewell as the Alexandrian courtesan, Louis Kreidler as Athanael and Walter Wheatley as Nicias.

Miss Ewell has rarely been in such admirable vocal condition; her singing left nothing to be desired, her upper tones taken *pianissimo* when the music required it, being limpid and of a surpassingly lovely quality. Histrionically she also gave much pleasure. In addition to Mr. Kreidler's versatility, he possesses a voice of unusual excellence and a dramatic sense which makes his Athanael a personation that commands admiration. The dull part of the Sybaritic philosopher, Nicias, was sung to advantage by Mr. Wheatley. The work of Alfred Szendrei and his orchestra was praiseworthy, while Albertina Rasch was excellent in her solo dance. A. W. K.

Beatrice La Palme was ingratiatingly effective as Thais at the Wednesday matinee, and her singing had its wonted artistic finish. Miss La Palme's success was the more praiseworthy in that she had undertaken the rôle at extremely short notice.

Morton Adkins was heard once more as Athanael, which is perhaps his most grateful rôle. Their playing of the oasis scene was especially admirable. Henry Taylor was an acceptable Nicias. At the evening performance the rôle of the courtesan fell to Helen Stanley, who invested it with a seductive allurements such as might indeed have held Alexandria captive. Dramatically and vocally she was superb. K. S. C.

MUSIC BY FEMININE ARTISTS

Assembly Salon Hears New Works With Composers Assisting

A song recital by feminine artists was given at the gathering of the Assembly Salon in the Hotel Plaza, New York, on April 2. The soloists were Mary Newkirk, contralto, Matilde Hallam McLewee, songs in costume, Marie Walters Kennedy, composer-singer, Flora Hardie, contralto, and Tullik Bell-Ranske, songs in costume.

The occasion was distinguished by the large number of new songs which were given with their composers present. Frank Howard Warner accompanied four of his own songs, movingly sung by Flora Hardie. The best among them were "A Harp" and "Waiting," the former exhibiting traces of Debussy's in-

fluence. Mme. McLewee, in old English costume, sang Hallett Gilbert's charming "Menuet—la Phyllis" with the composer at the piano and scored heavily with a polished delivery of Dr. Arne's "Lass with the delicate Air." Miss Kennedy gave four of her own songs. They are pleasing, yet conventional.

William Morris's songs in French display some originality. The "Lamento" is impressive, the "Chanson" pretty; all are rather melodious. Miss Bell-Ranske sang them sympathetically. Miss Newkirk found especial favor with Ronald's "Down in the Forest" and Coleridge-Taylor's "The Rainbow Child." Her voice is warm and pleasing. The last recital on April 9 includes Hallett Gilbert's song-cycle, "Songs of the Seasons" sung by Mme. Wilhemina W. Calvert of Boston. B. R.

SALEM COLLEGE CONCERT

"Gallia" and "Seven Last Words" on a Finely Performed Lenten Program

WINSTON-SALEM, N. C., March 28.—The Lenten concert given by the department of music of Salem College made a deep impression. Under the direction of Dean H. A. Shirley, Gounod's "Gallia" and Dubois's "The Last Seven Words of Christ" were sung with splendid effect by a large chorus and orchestra. The soloists were Vivian Edwards, soprano; Jasper Dean, tenor, and the Rev. J. K. Pfohl, bass.

Miss Edwards, who has a beautiful lyric soprano of unusual warmth and sings with interpretative insight, was the only professional singer on the program. She is the head of the vocal department in Salem College. All of the soloists distinguished themselves and Dean Shirley's thorough musicianship was reflected in the work of chorus and orchestra.

Dean Shirley has just concluded his course of sixteen lectures in which he has treated such subjects as the folk songs of various nations, including Turkey and the Balkans; leading composers, the "Historical Development of the Symphony," etc. In the lecture devoted to Brahms, Miss Edwards sang two groups of songs by way of illustration. All the lectures have been well attended. One of the events of the year was a song recital by Miss Edwards, in which she presented a group of old songs, a modern German, French and Italian group and an American and English group by Quilter, Beach, Rubner, Brewer, Rummel, Meyer and M. Wood Hill. Susan Leonard Brown assisted at the piano and Dean Shirley at the organ.

Felia Litvinne, the soprano, is going to establish a school of singing in Paris.

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ARTISTIC "LIEDER" RECITAL

Gladys Axman Ably Meets Demands of Exacting Program

Of an exceptionally artistic nature was the recital given Sunday afternoon, March 29 at the New York studio of Joseph Baernstein-Regneas by Mme. Gladys Axman, soprano, one of the Regneas pupils. The singer's program was happily diversified and interesting in content. It began with an eighteenth century group, including Gluck's "O del mio dolce ardor," Mozart's "Deh vieni non tardar," Handel's "O sleep, why dost thou leave me" and Bach's "Willst du dein Herz mir schenken," and included further seven of Brahms's "Gypsy Songs," Schubert's "Neugierige," Reger's "Waldeinsamkeit," Strauss's "Traum durch die

Dämmerung" and "Heimliche Auf-forderung," a French group by Duparc, Paladilhe, Trémisot, songs by Rimsky-Korsakoff and Rachmaninoff and an American group comprising songs by Carpenter, Engel and A. Walter Kramer, the latter represented by his "A Nocturne," "Ich hab im Traum geweinet" and "Return of Spring."

Mme. Axman, who is gifted with a voice of considerable purity and beauty of timbre, as well as ample range and volume, contrived easily to meet the exactions of such a program. She disclosed an easy command of styles, much refinement of artistry and emotional insight and penetration. Moreover her intonation was faultless, her feeling for the continuity of the melodic line keenly sensitive. This beauty of phrasing was particularly apparent in the opening

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NEW MUSIC—VOCAL AND INSTRUMENTAL

JOSEPH GAHM, a New York pianist and teacher, several of whose compositions for the piano were favorably mentioned in these columns last Winter, has recently added others to his list. These are put forward by Carl Fischer, the New York publisher.

Most ambitious of them is a typical *morceau de concert*, a Barcarolle, op. 11.* It is a thoroughly melodious composition, fine in structure and musicianly in every detail; its style is not especially distinctive, but it commands respect for the excellences named above.

Four solos "In Dance Form," op. 9, are called "Tempo di Minuetto," "Tempo di Mazurka," Gavotte and "Valse Sentimentale." There is a charming melodic lilt to the minuet, an appropriate Slavic touch in the Mazurka; the Gavotte is an excellent example of a modern musician's working in the old dance form. The last of the four, "Valse Sentimentale," is perhaps the most distinguished of them, though it is not *sentimentale*, in spite of its title. It is an extremely expressive composition and should be much played.

*BARCAROLLE. For the Piano. By Joseph Gahm, Op. 11. Price 75 cents. "In Dance Form." Four Solos for the Piano. By Joseph Gahm, Op. 9. Prices 50 and 40 cents each. "In Lyric Mood." Four Solos for the Piano. By Joseph Gahm, Op. 10. Prices 25 cents the first, 40 cents each the other three. Published by Carl Fischer, New York.

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This set is not difficult and hardly rises above Grade IV.

"In Lyric Mood," op. 10, is the title of the other set. It contains a lovely Moment Musical, a Rubinstein-like Romance, an Idylle that shows a MacDowellish influence and a fine *Andante affetuoso* in D Flat called "At Eventide." These, likewise, are not above Grade IV in difficulty.

Mr. Gahm is to be congratulated on these piano compositions. He has not only shown himself a musician of serious artistic intentions, but, what is far more important, he has proved by his writing that he is conversant with the spirit of the piano. To many it will seem that this is the most natural thing in the world, because Mr. Gahm is a pianist. An examination of the music written for the piano by pianists during the past year would, however, prove that few of them write effectively and consequently satisfactorily for it.

The Barcarolle will be found suitable for concert work while the two groups will furnish teachers with material of true excellence in their teaching work.

NEW piano music for teaching purposes†† in the earlier grades is to be found in Wilmot Lemont's op. 5, "The Merry-makers," a set of six little sketches of much charm. A little more difficult are C. W. Krogmann's "Princess Coquette," "Sans Souci" and "The Star," all three in *salon* style. The same composer has a set of "Six Five-Note Melodies" in which both hands are within the compass of five notes. These are of course Grade I.

J. F. Francis's "Shadows at Twilight" is a melodious *salon* piece of very obvious type in Grade III-IV; John M. Steinfeldt, a composer of musicianly, though unnecessarily conventional piano music, is represented by a "Country Dance" and "Village Wedding Procession" and an *Intermezzo* in A Flat, warmly and richly felt and not without imaginative qualities.

In the series of "Russian Piano Music" that the Ditson press has been advancing appear a dainty Valse Miniature and Valse *Mélancolique* by Vladimir Rebikow.

THE gifted Boston composer, G. Marschal-Loepke (Mrs. H. Clough-Leighter in private life) has a new set of six songs which the Ricordi issue.

The songs are "Hand in Hand," "Under the Lindens," "In the Old Time," "It Was the Time of Lilac," "Long Ago" and "O Lady, Leave Thy Silken Thread." They are far above the average output, being the musical expression of a fine mind, capable of emotional eloquence.

Best of the set are the settings of Christina Rossetti's "Hand in Hand" and "In the Old Time," and Walter Savage Landor's "Under the Lindens." Here the composer has had the inspiration of

††NEW COMPOSITIONS FOR THE PIANO. Published by the Oliver Ditson Company, Boston, Mass.

§"Hand in Hand," "Under the Lindens," "In the Old Time," "It Was the Time of Lilac," "Long Ago," "O Lady, Leave Thy Silken Thread." Six Songs for a Solo Voice with Piano Accompaniment. By G. Marschal-Loepke, Op. 27. Published by G. Ricordi & Co., New York. Price 50 cents each.

real poetry which has given her the impulse for fine music.

The folly of setting seventeenth rate verse to music is more and more often noted. Some time ago the writer urged G. Marschal-Loepke not to waste her time upon such lyrical doggerel as that of F. G. Bowles. This was in connection with a song to one of Mr. Bowles's texts published by the Boston Music Company. That advice is again offered here, and the fact that "It Was the Time of Lilac," in this set, to Bowles's lines is the least individual of the group bears out the worth of the suggestion.

Melodically the songs are always engaging, even if there are phrases like the opening one in "Long Ago," which appeared originally in the entrance music of *Cio-Cio San* in Puccini's "Butterfly." Harmonically there is a breath of modern France and of Edward MacDowell to be noted. All of the songs (barring the second for medium) are for a high voice.

CHARLES GILBERT SPROSS'S "The Dance of Swords"† stands at the top of the new song issues of the John Church Company. Mr. Spross has in this song, which is written to a vivid and impassioned poem by Frederic H. Martens, added another successful song to his list. It is not only a distinctly worth while effort—that it is melodious goes without saying—but it is extremely effective and should have a place on the programs of our concert singers.

"Calm Be Thy Sleep," by Louis Elbel, a song which has frequently appeared on the programs of David Bispham, John Barnes Wells's "Why" and Charles Willeby's "Lilac Time" are also issued. Mr. Elbel's song is serious and musicianly, while Mr. Willeby's setting of an Alfred Noyes poem is in popular vein. Mr. Wells's song, like his "Elf Man" and several others, is a charming bit of lyricism, with the humorous ending that never fails to win approval for the singer.

FLORENCE NEWELL BARBOUR, an American woman, who has put numerous worthy compositions to her credit, has a set of "Six Melodic Etudes" for the piano, which Arthur P. Schmidt, the Boston publisher, advances.

They are well written and calculated to develop certain qualities in piano playing; under the titles these specific qualities are noted. The Prelude is well fashioned and, in spite of its being modelled closely on Rachmaninoff's C Sharp Minor, makes a notably good piece. The other pieces, Agitato, Duetto, Humoresque, Elegante and Bravura are all pianistic and melodious in character.

†"THE DANCE OF SWORDS." Song by Charles Gilbert Spross. "Calm Be Thy Sleep." Song for a Medium Voice. By Louis Elbel. "Lilac Time." Song by Charles Willeby. Price 60 cents each. "Why." Song for a High Voice. By John Barnes Wells. Price 40 cents. Published by the John Church Company, Cincinnati, New York and London.

§"PRELUDE," "AGITATO," "DUETTO," "HUMORESQUE," "ELEGANTE," "BRAVURA." Six Melodic Etudes. For the Piano. By Florence Newell Barbour. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Price 40 cents each.

They are none of them unusually difficult of execution.

THREE songs by Eugene MacDonald Bonner, a young American musician, are issued by the London publishing house, Weekes & Co. They are "A Desert Night-Song," "Pierrot Stands in the Garden" and "Sicilian Boat Song."

Mr. Bonner shows in all three a creative gift that has much promise. It is not yet mature, nor could one well expect it to be since the composer is still a young man. His musical ideas are definite, he does not strive to be unusual and his harmonic sense is keen.

Best of the three is "Pierrot Stands in the Garden," a setting of a lovely poem by Sara Teasdale, which Mr. Bonner reflects perfectly in his music. It is dedicated to Mabel Garrison, the American soprano, who has recently been engaged by the Metropolitan Opera House and who scored so decided a success there at a Sunday concert some weeks ago. Miss Garrison (Mrs. George Siemomn in private life) is the wife of George Siemomn, formerly a member of the faculty in theory at the Peabody Conservatory in Baltimore; it was under Mr. Siemomn that Mr. Bonner made his studies. If he would have Miss Garrison sing this song he would do well to have it published in a key that suits her voice, the present key being suited only to a mezzo voice.

There is a certain melodic appeal in the "A Desert Night Song," its prelude of open fifths being its most striking feature; the "Sicilian Boat Song" Mr. Bonner has inscribed to the individual English composer, Cyril Scott, with whom he has also studied. There are a few "Scottisms" in it—doubtless obeisance to the master—added to which it contains a fluent melody and a smooth accompaniment.

Mr. Bonner has set out along the right paths in composition, and it is to be hoped that he will continue along these lines of sanity. He has imagination and a certain poetic insight that should make his later song notable.

A. W. K.
"A DESERT NIGHT-SONG," "PIERROT STANDS IN THE GARDEN," "SICILIAN BOAT SONG." Three Songs for a Solo Voice with Piano Accompaniment. By Eugene MacDonald Bonner. Published by Weekes & Co., London. Clayton F. Summy Co., Chicago, Ill. Prices 2 Shillings Net Each.

James Westley White, the basso-cantante of Boston, was heard in a recital of modern French, German, Italian and English songs on March 21 at the College Club, Boston, making an emphatic success. Mr. White was assisted by John Hermann Loud as accompanist.

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MARIE HERTENSTEIN TO MAKE A CONCERT TOUR OF AMERICA



Marie Hertenstein, American Pianist
Who Will Appear in Concerts Next Season

Marie Hertenstein, the young American pianist, who is coming to America next season under the management of S. E. Macmillan, sailed from New York for Europe on April 2.

During the short stay in New York, following her arrival here from her home in Columbus, O., Miss Hertenstein was invited to play for several of New York's leading musicians, notably Richard Hageman, conductor of the Metropolitan

Opera House. Mr. Hageman pronounced her "a wonderful performer and one sure of a brilliant future."

Miss Hertenstein goes direct to Berlin, where she expects to spend the Spring and Summer preparing her repertoire for next season under the direction of Arthur Schnabel, the celebrated German teacher. She will return to America in October to begin her tour.

ALDA AND MURATORE SING FOR OLD FENCING MASTER

Famous Stars Give Services in Benefit
Concert for Veteran—Artistry of
Soprano and Tenor

Fencing exhibitions as a prelude to a concert comprised the novelty introduced on April 2 at the Ritz-Carlton, New York, in a farewell benefit for Emile Gouspy, for many years fencing instructor at the New York Athletic Club. The sixty-three-year-old fencing master appeared in one bout with seven-year-old Loel Guinness, son of Mrs. Benjamin Guinness, who, with other society women, sponsored the event. Mme. Frances Alda and Lucien Muratore had volunteered their services for this occasion, the soprano accompanied by Frank La Forge and the tenor by Theodore Flint. The remainder of the program was supplied by the Balalaika Orchestra under Alexander Kirilloff.

This was the first opportunity for New Yorkers to hear Mr. Muratore in concert and the singing of the noted tenor was deeply admired in French songs and an aria from Massenet's "Werther." One of the most interesting numbers was "Magali," and "Air Provençal" by Mistral, who, as Mr. Muratore explained in the green room, died but recently, followed a few days later by his faithful dog, which had so grieved that it starved itself to death. This Mistral song was so applauded that Mr. Muratore added "Amor mi vieta" from "Fedora."

For Mme. Alda's refreshing singing there was the usual outpouring of applause, and her lovely voice was heard happily in a variety of numbers, including Manon's "Gavotte" according to Massenet. A novel feature was her delightful singing of two Russian songs, accompanied by the Balalaikas.

Among the interested hearers was the chairman of the Metropolitan Opera board of directors, Otto H. Kahn, whose wife was one of the patronesses.

JULIA CULP IN CHICAGO

Four Songs by Carpenter Given Prominent Place on Her Program

CHICAGO, March 29.—Julia Culp, the Dutch *Liedersinger*, was heard in a fine program at her recital at Orchestra Hall this afternoon, assisted by the admirable accompanist, Coenraad V. Bos. She showed an enterprise rare among European artists in selecting for one group four songs from the writings of the American composer, John Alden Carpenter. Two of these, "Go, Lovely Rose" and "The Cock Shall Crow," were not among the more widely known songs of this writer, but the last two, "When I Bring to You Colored Toys" and "The Sleep That Flits on Baby's Eyes," are better known settings of poems by Tagore, and are exquisite mood paintings in tone.

Miss Culp's singing of the four songs was highly poetic and musical, and she knew well how to reflect the sentiment of the text. Of special interest also were four songs by Schubert, which began the recital, including "Suleika," I and II, the "Haidenroeslein" and "Der Musensohn." They are less familiar to

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concertgoers than those usually heard from the Schubert song literature. A group of four French eighteenth century chansons, arranged by Weckerlin, and a final group of four *Lieder* by Hugo Wolf made up the rest of this artistic program. M. R.

TWO KANSAS CITY DEBUTS

Bauer and Barrère Ensemble Welcomed
—Busch Popular Concert

KANSAS CITY, Mo., March 28.—The Fritschy Concert Direction presented two attractions of unusual interest the past week, the Barrère Ensemble and Harold Bauer, pianist, both appearing here for the first time. The former organization gave a thoroughly well balanced and fine performance. Especially well suited to this novel combination of instruments was Mozart's Serenade in E Flat, and a Little Symphony by Gounod. The program was well received by a large audience.

Mr. Bauer was applauded to the echo on Tuesday afternoon after his magnificent playing of Schumann's "Papillons" and the Chopin B Minor Sonata, which left nothing to be desired.

The first popular concert this season by the Kansas City Symphony Orchestra, Carl Busch, conductor, was given on Sunday afternoon in the Shubert Theatre and there were few vacant seats. The principal number on the program was Schubert's "Unfinished"

Symphony, which was received with enthusiasm. Guy Woodard, violinist of Chicago played the Bruch concerto in G Minor with good style and musicianship.

The fortnightly Club of St. Joseph gave a reciprocity program before the Kansas City Musical Club last Monday. The pleasing program was given by Genevieve Berry and Amy Aldrich, pianists, Mrs. Lawrence Weakley, soprano, and Mrs. L. H. Stubbs, reader.

Mrs. Leslie Baird, contralto gave the second in a series of musicales with local artists on Thursday evening, with Margaret Fowler Forbes, violinist; Gertrude Concannon, pianist, and Clara Crangle, accompanist. M. R. M.

RETURN FOR EDMUND BURKE

Co-Artist of Melba-Kubelik Tour to Be
Heard in Recitals

One of the interesting announcements for next season is the return to America of Edmund Burke, the Irish baritone, who proved a popular feature on the recent Melba-Kubelik tour. Mr. Burke will spend his Summer in England, where many important engagements have been booked, and will return to America the middle of October under the management of Loudon Charlton. On October 5, 7 and 8 he will appear at the famous Cardiff Festival, singing *Elijah*, *Hans Sachs* in the last act of the "Meistersinger," and *Wolfram* in the second act of "Tannhäuser."

Mr. Burke's American season will be devoted to a series of recital engagements, the programs of which will include classic numbers and operatic arias, with Irish and English songs liberally represented. The early part of the season will be devoted to Canadian cities, followed by a tour of the principal cities of the United States.

Metropolitan Artists Engaged for
Lynchburg's First May Festival

LYNCHBURG, VA., March 28.—The first real May Festival which Lynchburg has ever had will be held on May 9, with Riccardo Martin, tenor, and Sophie Braslau, contralto, as the principal attractions. An orchestra of fifty pieces from the Metropolitan Opera Company will also participate in the two performances at the Academy of Music. Emma Adams is in charge of the arrangements for the Festival. J. T. B.

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THE NEW GOSPEL OF MUSIC—II

Music as a Force for Human Unity—The Community as Artist
—Principle of Periodicity—Principle of Highest Creative
Efficiency—Old and New Types of Festival

By ARTHUR FARWELL

HUMAN unity under spiritual enlightenment is, in one of its many aspects, the goal of evolution. We know that evolution, working universally, has produced at last a race of human beings capable of thought, and which, as a race, exists under certain generic conditions, carrying with them certain limitations, as subjection to chance or the "law of averages." We are now beginning to see that the transcending of these generic conditions, the destruction of these limitations—in short, the taking of the next step in evolution—depends absolutely upon a spiritual advance. This step depends upon the increase of the creative power in man and, specifically, upon his carrying that power into the sphere of mind in a more complete degree than heretofore, and understanding the laws of the creative operation of thought.

We know that this step can be taken only by each individual for himself—that the race, as such, cannot take it. For the only path to such an increase of the creative power in man lies in the recognition by the individual man that his own thought, which is his creative power, is derived directly and continuously from the One Infinite Creative Power, and that since his own creative capacity is made in the "image and likeness" of the Infinite Creative Capacity, it is infinite in potentiality, as That is infinite in Power. Thus the further evolution of man is one which links together in a single strand the three elements, spiritual consciousness, creative power and individual advancement. These three elements cannot be separated without in some way thwarting or stunting the normal progress of the individual. Individual progress which is not toward increased spiritual consciousness, and consequently increased creative power, is not normal to evolutionary progress, and is therefore progress below normal efficiency.

Evolution and the Musical Mind

Among the individuals who, one by one, perceive this next great step in human evolution, there must appear, in the natural course of things, the musician. What we in the world of music are concerned with, therefore, is to know what will be the result when the musical mind comes to this awakening. For in that result, ultimately, will be found the nature and condition of Music in the New Age. Spiritual enlightenment, already stated as a *sine qua non* of the evolutionary goal, necessarily means human unity, for without striving for the fulfilment of the commandment to love one's neighbor as oneself, there is no spiritual enlightenment. If, then, we are to conceive of the effect upon musical evolution of the step in spiritual evolution which we must now take if we are to advance, we must necessarily think of Music in the New Age as a force making primarily for human unity.

In view of the familiar reference to music as the "universal language," it may be thought by some persons that music is already sufficiently a force for human unity. And it is true that music

has always been potentially, and very often really, such a force throughout the history of the world. But as to the ultimate fulfilment of its mission in the world, we have no more reason to be satisfied with the conditions of music than with the present conditions of human society in general. What have a few symphony concerts for a few cultured and wealthy persons to do with our broad ideal of human unity? Or an over-commercialized concert and recital system, which reaches at most from three to five per cent. of the population of our cities, and scarcely touches the many smaller communities? To ask these questions is not to question the value of symphony concerts and recitals in themselves, but to make way for the larger question as to whether we have yet found uses of music adequate for the needs of our civilization of to-day and to-morrow.

Present Musical Upheaval

The inevitable negative answer to this last question is to be found in the present musical upheaval of the country, and above all in the nation-wide movement to inaugurate enterprises which shall bring music in its greater aspects to the people as a whole. This movement is no theoretically supported effort, but a tidal movement of the human spirit, impelled no less by the musical hunger of the mass of the people than by the intellectually conceived purpose of the few. In fact the intellectually endowed leaders of this movement are to be regarded as nothing more than the spokesmen created by the general impulse which exists in the spiritual undercurrent of the time.

Now without a grasp of the fundamental principle of "mass-appreciation"—that human capacity which enables the mass to get the full measure of spiritual nourishment from music which the individuals of that mass cannot appreciate intellectually, and which I have called the "short-circuiting of an intellectual process by a spiritual process"—we shall not be in a position to see how the new movement can be possible of fulfilment. We may compare this principle with any principle of the physical world necessary for the understanding of certain phenomena, such as, for example, the principle of vibration in an invisible and tenuous medium. Without grasping such a principle we cannot understand how wireless telegraphy, wireless telephony, X-ray phenomena, etc., are possible. But it is to be remembered that such a principle works, whether we understand it or not; and the musical movement of which we are speaking, resting upon the principle of mass-appreciation, will go forward, despite the belief of some persons that the mass must first be specially educated individually, or that the great masters of music wrote only for themselves and a few others of their cultured circle.

The important thing is that those who do perceive the nature and meaning of this principle shall make intelligent application of it on all possible occasions. The practical application of the principle of mass-appreciation to musical advance is comparable to the practical application of the Herzian wave to wire-

less telegraphy, and by no means less important. Both principles make for human unity—the etheric wave for the binding of individuals in a closer bond through the transmission of thought, and that human fact which lies at the base of mass-appreciation for the same binding process through the transmission of feeling.

Lessons from the "Grove Plays"

In a previous chapter, in referring to the "Grove Plays" of the Bohemian Club in San Francisco, I touched on certain principles and conditions existing there, which lead naturally to the fullest manifestation of the principle of mass-appreciation. These principles and conditions are of universal significance, and demand consideration in all enterprise involving the enjoyment of music by the mass of the people.

In the first place I referred to the fact that the audiences at the "Grove Plays" come there already united in a single spirit. A single idea, a single impulse, unites them. They are there to experience "Bohemia"—the freedom from care—through the mighty power of art. This impulse has through the years become crystallized into the drama—the music drama—of the slaying of "Care," in some allegorical or mythological guise, a new drama being created for this purpose each year. This is followed by what originally was the entire ceremony, but which has now become secondary—the "Burial of Care." Both ceremonies, however, are but expressions of the single idea of freedom from care. This single-mindedness in approaching the event, this unity through one idea, is a special principle of the utmost importance in realizing the most that can be had out of the general principle of mass-appreciation. It means the concerted predisposition of the mass to receive ideas and feelings along a certain line. The effect of such a condition upon the receptivity of the mass can scarcely be overestimated. This is one of the chief principles which is lifting the new order of community festivity through music, exemplified in the "Grove Plays," the Bethlehem Bach Festivals, the meetings of the Litchfield County Choral Union at the "Music Shed" in Norfolk, Conn., community pageants, etc., above the status of the old-fashioned stereotyped form of "music festival." The Music Festival of the New Age binds together in a single great idea, definite and purposeful, the minds of all who approach it. This idea may be the "Slaying of Care," the union of a community in the spirit of a great religious composer, the historical self-expression of a city, or what not, but the single basic idea, having a broad appeal and inclusiveness, must be there. Beside such a specific human purpose through music, the vague general musical interest of the old-fashioned "music festival" is as a cloud beside a lightning flash. We may speak of this as the principle of the unifying idea.

Community Self-Expression

With reference to the "Grove Plays," the fact was emphasized that the festival is created by the community out of itself, and as expressive of itself, by which is meant the creation not only of the organization of the festival as an event, but all of the art of which it consists. The opposite condition would be the bringing to a community of a ready-made festival, expressive of some other community from somewhere else. Such a thing could indeed be enjoyable, as a man can purchase and enjoy a picture which he did not paint. His joy, however, can never equal that of the artist in the act of creating the picture, for had he been capable of such artistic-creative joys, he could not have escaped

becoming an artist himself—for in that singularity of artistic-creative joy is the artist's "call."

The comparison illustrates perfectly, however, the difference in degree of joy between the creative self-expression of a community, and its appreciation of something which is created elsewhere and set before it. Anyone who has had experience of a well constituted community pageant in comparison with a music festival of the older sort will understand this matter particularly clearly, and will have realized how every community can be an artist. The end gained is human unity through what we may call the principle of community self-expression.

Principle of Periodicity

Continuing to take the "Grove Plays" as an example, we should next take note of the fact that they are periodical, recurring always at the full moon in August. The mental momentum of the human mass, established through the periodical recurrence of an event, or the regular occurrence of the events of a series, is an extremely potent factor in the highest realization of mass-appreciation. The effect of a single "Grove Play" of the present sort, if the audience had never experienced one before, would undoubtedly be great, but it would be insignificant compared with the effect which is actually produced as a result of the habit and tradition, the accumulation of understanding and sentiment, which have resulted from the maintaining and developing of this festival through a considerable period of years. The frequency of the periods is of no importance in itself, but only in relation to the nature of the particular series of events in hand. Whether the event occurs once a year, as in the case of the "Grove Plays," or every day, as in the case of the Summer municipal orchestral concerts in Central Park, New York, it is not the length of the interval which is important, but the fact of regular occurrence. This condition predisposes the mind of the mass to accept the idea at a particular time, and may be spoken of as human unity through the principle of periodicity.

Sharing the importance of the above conditions is the one in the making of the "Grove Plays" which gives absolute artistic freedom, freedom for the highest possible realization of the artistic vision, to the artists who are the immediate creators of the drama. The principle of mass-appreciation itself spontaneously takes care of the fullness of effect upon the audience, but with any curtailment of artistic freedom would come diminution of the artist's joy, and hence of his power, and the inevitable result would be the failure to actuate the spirit of the audience—the mass-consciousness—to its highest capacity, thus denying it its full measure of joy. In other words, the people would be cheated, and it would not be long before they would discover the fact. And the ends of enlightenment and unity would be defeated. The issue at stake, and which depends upon the artist's freedom, is human unity through what may be called the principle of highest creative efficiency.

Conditions of external beauty of scene, and of physical and social comfort, may be added to the principles enumerated, as bearing upon the fullest realization of mass-appreciation.

We thus see how music is, spiritually, a centripetal force, capable of drawing men together into a single thought and feeling. The principle understood, our next concern must be to see through what form or forms this can be most powerfully accomplished.

Arthur Nikisch is expected to conduct two performances of "Parsifal" during the forthcoming "grand season" at Covent Garden.

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American Work at His Paris Recital—Enesco's Great Gifts
as Conductor Revealed at Concert of the Daughter of Astruc

Bureau of Musical America,
 17, Avenue Niel, Paris,
 March 27, 1914.

DENT MOWREY, the young American pianist, had a triumphant evening at the Paris Sorbonne. He is the first foreign musician to have a hearing at the Paris University, and the circumstance which prompted the French Society for the Propagation of Foreign Languages to choose him as the composer of incidental music to George Eliot's "Spanish Gypsy," recited by Penelope Peterson, may well place him high in the estimation of his compatriots.

The Sorbonne on the evening of the recital was veritably besieged by applicants for admission, not more than half of whom were able to gain an entrance to the hall. The story of the "Spanish Gypsy," as told by George Eliot, lends itself to music in most eloquent fashion. Mr. Mowrey had wonderful scope and utilized it to the full. He has employed leading motifs to portray the various emotions of the different characters in the poem with splendid effects. He gets startling "atmosphere" by the judicious use of the banned consecutive fifths. Mr. Mowrey's reputation here as a composer had hitherto been confined to his characteristic dances, which possess great rhythmic charm, so it was but natural that the one dance he has included in the "Spanish Gypsy" should arouse enthusiasm. The music altogether is undoubtedly the finest he has written.

Mr. Mowrey's playing was full of exuberance and poetry and the reciting of Miss Peterson completed an ensemble that was delightful. At the close, Dr. Lemaire, president of the society under whose auspices the recital was given, spoke in glowing terms of the high quality of the artistic treat accorded by the two Americans.

The concert givers of the last week included two pianists whose names have world-wide fame—Ossip Gabrilowitsch



Mlle. Orsier-Maitre, Who Has Sung with Much Success at the Paris Lecture-Recitals of Her Teacher, Delma-Heide

and Paul Goldschmidt, who were heard at the Salle Erard on succeeding evenings. M. Gabrilowitsch, who was giving his second Paris recital of the season, had a varied program which included an Elégie, in the Form of Variations, op. 2, by the American composer Daniel Gregory Mason. This work, heard in Paris for the first time, met with a most favorable reception from an audience consisting almost entirely of Parisians. In his Chopin, M. Gabrilowitsch was at times rather too languid, but the sparkling quality of his runs and trills was superb. His many shades of tone color and perfect mastery of nuance, as well as his stupendous technic transported his hearers and at the close the applause was deafening.

Equally sensational was the greeting accorded Paul Goldschmidt the following evening. His items were limited to Chopin. There is probably nothing to choose in the matter of technic between these two artists, but Gabrilowitsch's style, being less labored, he is the more convincing. There is also a certain lack of form about some of Goldschmidt's interpretations and his climaxes are at times ineffective by reason of want of restraint in forte passages. The E Minor Sonata, however, was played with exceptional brilliancy.

Yvonne Astruc, the talented daughter of the impresario, gave a concert with the Hasselmans Orchestra (by the way, what has become of M. Hasselmans, who is so sorely missed this season?) under the direction of Georges Enesco at the Salle Gaveau. The Brahms Concerto, Andante and Finale from the Bach Second Sonata, "Poème," Chausson, and

the seventh Mozart Concerto were included in the fare offered.

Mlle. Astruc was not in such good form as on her appearance at the same hall a few Sundays ago, but nevertheless played with much distinction. But the feature of the evening was the admirable conducting of M. Enesco, her worthy professor, who is as talented with the baton as the violin. If he were to devote his attentions to this branch of virtuosity there is no doubt but that he would be universally acknowledged as one of the world's greatest conductors. The pity of it is that we, who in Paris suffer such martyrdom at the hands of indifferent chefs d'orchestre, do not see him more frequently at the conductor's desk. The spirit and poetry that he put into the Brahms Concerto the other evening must have been a veritable inspiration to both soloist and orchestra.

Swedish Composer's Program

Count Axel Wachtmeister, the distinguished Swedish composer, gave a program of some of his compositions on Sunday afternoon at his home in Passy. The works in question were written within the last fifteen years. The earlier songs, such as those so excellently sung by Arthur Herschmann, "Die Nachte stürmen" and "Im Walde" have a melodic design that does not permit of much harmonic development. The later songs, especially "Kiss" and "Dampphyla," the most recent of the Count's compositions, and sung the other afternoon by Mme. Vierke reveal to us the mature composer. These songs which require a voice of great compass, have a charm that is most evasive until they are heard four or five times. The harmonies are unusual, without resembling in the slightest anything thought out by the Debussy school. The coloring in "Dampphyla" is exquisite.

Other songs, which may be said to have been written in the transitional period and which met with hearty appreciation, were "Nightingale Lane," "Ah wuesstest du," "Maiden of Dreams," "Winter Night" and "Tania," which were beautifully rendered by the American soprano, Mme. Marie Tiffany. Mme. Marie Laghos played two of Count Wachtmeister's compositions for violin, "Gavotte" and "Solgards-polska."

Delma-Heide Lectures

Mr. Delma-Heide has been giving a series of "Studio Talks" on voice production and diction in French, German, English and Italian, supplemented by practical illustrations by himself and some of his pupils. Of the latter, the success of Mlle. Orsier-Maitre has to be chronicled. She was heard with several artists from the Opéra and Opéra Comique at the Palais de la Mutualité in a monster concert under the patronage of the Minister of Public Works and Secretary of State for Fine Arts. Mlle. Orsier-Maitre earned much applause for her fine singing of two arias from Gluck's "Paris et Hélène" and an air from Massenet's "Manon." During the week she also appeared at another important concert at the Salle des Horticulteurs, doing herself and her teacher much credit.

C. PHILLIPS VIERKE.

Nutini-Tamme Recital in Newark

NEWARK, N. J., March 30.—Arturo Nutini and Charles Tamme gave a joint recital in Wallace Hall on Wednesday evening last before a good-sized and appreciative audience. Nutini is a violinist and pianist of considerable ability, who has been blind since birth, but who by great perseverance has overcome the handicap of nature. Mr. Tamme's contributions to the program were the prelude from Landon Ronald's "A Cycle of Life"; Campbell Tipton's "A Spirit Flower"; Salter's "Autumn Song"; the aria "All Hail, Thou Dwelling Pure and Holy," from Gounod's "Faust" (with vio-

lin obbligato); "Der Sieger" by Kaun; "Verborgtheit," Hugo Wolf; "Morning Hymn," by Henschel, and "Cielo e Mar," from "La Gioconda."

The accompaniments for Mr. Tamme were played by Sidney A. Baldwin and those for Signor Nutini were played by J. Louis Minier.

Reinald Werrenrath, the well-known baritone, and Clarence Adler, pianist, will give a joint recital in Wallace Hall on Friday evening, April 3. S. W.

Organist Maxson Presents an "All-American" Program

PHILADELPHIA, April 3.—An organ recital, in which all the compositions played were by American composers, was given last night by Frederick Maxson, organist of the First Baptist Church, assisted by Bertrand A. Austin, 'cellist. The recital was in the series by members of the American Organ Players' Club under auspices of the faculty of the Central High School. The program follows:

Fantasia Symphonique in C, op. 28, Rossini; G. Cole; "Meditation Sérieuse," op. 243, Homer N. Bartlett; Allegretto, from Organ Sonata in E Flat, op. 65, Horatio Parker; "Cello Solo—Ballade, Rudolph Friml; Finale, from Sonata in C Minor, op. 10, Ralph L. Baldwin; "To Spring," (new), H. Alexander Matthews; Festival March, op. 29, Arthur Foote; "Madrigal," Frederick Maxson; "Cello Solo, Elegie," Henry K. Hadley; Grand Choeur in A, Ralph Kinder.

Prominent Singers for Buffalo Festival

BUFFALO, N. Y., April 1.—Buffalo's annual May Music Festival will be held on the evenings of May 7, 8 and 9. A mixed chorus of two hundred and thirty-eight voices is rehearsing assiduously under the direction of Andrew Webster. The choral work of the largest scope to be given is Saint-Saëns's "Samson and Delilah," while the soloists engaged for this work are Kathleen Howard, contralto; Lambert Murphy, tenor, and Louis Kreidler, baritone. The soloists for the two artist's evenings are Frieda Hempel and Pasquale Amato. The Chicago Symphony Orchestra under the direction of Frederick Stock will play each evening. The subscription sale of seats has been large and there is prospect of a record breaking attendance. F. H. H.

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IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Final Meeting of Huss Study Club

One of the most enjoyable meetings of the Huss Music Study Club was the final gathering at the studio of Henry Holden Huss in Steinway Hall, on February 28.

An extended program was presented, the pianists being Eleonore Payez in Brahms's E Flat Rhapsody and the Huss D Major Impromptu; Winthrop Parkhurst in the first movement of Schumann's "Faschingschwank"; Elizabeth Lenssen in the Largo from Beethoven's Sonata, op. 10, No. 3; Helen Orcutt in Chopin's G Major Nocturne, op. 37, No. 2; Gertrude Witte in the Chopin E Minor Valse; Ethel Thompson in the Bach Saint-Saëns B Minor Gavotte and the Huss Valse, op. 20; Christina Thompson in the Huss A Flat Prelude, op. 17, and Harry Butler in the Allemande, Gavotte and Musette from d'Albert's Suite, op. 1. Miss Wicken, a gifted pupil of Miss Payez, was heard in a Chamade Ballet. Decidedly interesting and novel was the performance by the Misses Payez, Thompson and Mr. Parkhurst of

the Bach C Major Concerto for three pianos.

Lusy Rose and Esther Whitney performed a Bach violin concerto satisfyingly. Mrs. Louise Mitchell was heard to advantage in Giordani's "Caro mio ben" and the popular "I've Been Roaming." William S. Burns in Carissimi's "Vittoria" and Valle del Paz's "My Flower of Pure Delight." Variety was lent to the list by the splendid readings to music by Beatrice King Stodola of Browning's "Evelyn Hope," Kipling's "When Earth's Last Picture Is Painted" and Bang's "The Elfman," artistically accompanied at the piano by Edwin Stodola. Mr. Parkhurst also read an interesting essay on Schumann.

Bleecker Pupils in Musicale.

Pupils of James W. Bleecker gave a piano recital at Christ Church, No. 344 West Thirty-sixth street, New York City, Saturday evening, March 28, assisted by Charles Vet, violinist. An excellent program was given in which Clarence Johnson and Edna C. Cole, advanced pupils of Mr. Bleecker, showed talent and excellent training. Other pupils taking part were Ernest Hunt, Gertrude Uhlig, David R. Cunison, Mabel L. Parker, Gertrude Benesch, Sophie Vandergast, Elizabeth K. Larsen, Mildred Read, Helen G. Beeck, Kenneth Sparnon, Alice Reynolds, Georgina McTernan and Edward A. Berglund. Mr. Vet played Sarasate's "Zigeunerweisen," the Capriccio from the G Minor Suite by Bohm, and a Berceuse, the last mentioned, his own composition, winning much applause.

Piano Recital at Von Ende School

Margaret Jameson, a pupil of Sigismund Stojowski at the Von Ende School of Music, gave a recital on Monday night at the school. Her program included numbers by Bach, Couperin, Daquin, Beethoven, Schumann, Chopin, Stojowski, Fauré and Paderewski.

Morrill Artist-Pupils in Recital

Artist-pupils of Laura E. Morrill were again heard to excellent advantage at one of her delightful studio musicales on March 31. As has been her custom, Mrs. Morrill introduced a new singer on this occasion in the person of Grace Parker, soprano. Miss Parker displayed a lyric voice of pleasing quality and much promise in the Oley Speaks "To You" and Brewer's "Fairy Pipers." A quartet composed of Mr. and Mrs. Herbert Mason, Antoinette Harding and Russell Bliss made an excellent ensemble in the "Spinning Chorus" from "Martha" and Pinsutti's "Good Night."

Lillia Snelling, soprano, formerly of the Metropolitan Opera Company, gave an admirable interpretation of the "Vittellia" aria from Mozart's "Titus." Antoinette Harding, contralto, displayed an excellent voice of pleasing quality, admirably trained, in Schneider's "Flower Rain" and the Strauss "All' Seelen." Mrs. Mason, soprano, sang with artistic finish the "Jewel Song" from "Faust" and Sinding's "Sylvain." Russell Bliss, baritone, sang "The Little Irish Girl" with excellent diction. A delightful surprise was the playing of Liszt's transcription of Schubert's "Die Forelle" and Moszkowski's "Caprice Espagnol," by Charles Gilbert Spross, the American composer and pianist. Claire Petler, soprano, sang three of Mr. Spross's songs with intelligence.

Louise Grassler, one of Mrs. Morrill's

pupils, is singing the principal vocal rôle in the Messrs. Shubert's production of "Omar the Tentmaker." Two more of her pupils, Lawrence Petzold and Florence Chapman, were married in Lincoln, Neb., on February 27 and are now located in St. Paul, Minn. Mrs. Petzold was formerly active in church work in St. Paul, and is to sing before the Schubert Club of that city on April 8.

GESCHEIDT PUPILS ENGAGED

Concert and Church Engagements for Four Talented Singers

Adelaide Gescheidt, teacher of Vocal Art Science, of which Dr. Frank Miller is the originator, announces the engagement of several pupils for important positions and concerts. Virginia Los Kamp, contralto, has been engaged as soloist at the Methodist Episcopal Church, Summit, N. J. In her most recent recital appearance, in Brooklyn, she interpreted songs by Brahms, Grieg, Gounod and Lalo, and the qualities of her voice and interpretation won her cordial approval. She also appeared in concert in Bridgeport on April 2.

Vernon Talmage Carey, tenor, who

has been re-engaged as soloist for the First Dutch Reformed Church of Brooklyn, has filled many concert dates among which may be mentioned Brooklyn, March 8; Hamilton, Ont., March 24, and three more recent engagements in Canada, one in Oakville, March 20 and two more in Hamilton; Asbury Park, April 2, and Brooklyn, April 10. He has received much comment on the beauty of his voice and his musicianly interpretations, especially at the premier performance of Liza Lehmann's "Parody Pie," for which he was engaged.

Alice K. Hammerslough, soprano, sang the solo part in Haydn's "Creation" with the Judson Memorial Church Society in February, and has been re-engaged for Gounod's "Gallia" and "Redemption" in April. Her singing in the "Creation" showed her to be an artist of sterling qualities and good equipment.

Though only twenty years of age, C. Judson House, lyric tenor, won the position of tenor soloist at the New York Avenue M. E. church of Brooklyn, in competition with many other singers.

"Notre Dame de Paris" as an Opera

VIENNA, April 4—An opera that embodies all the principal thrills and sensations of Victor Hugo's "Notre Dame de Paris" is in rehearsal at the Vienna Hofoper and the music by Francis Schmidt has met with the approval of those critics who have heard it.

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STOKOWSKI PLAYERS WIN CREATIVE HONOR

Van dem Beemt Conducts New
Work—Incidental Music by
'Cellist Sandby

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, April 9, 1914.

THE novelty of the week's Philadelphia Orchestra program was a composition by Hedda van dem Beemt, one of the first violinists of the orchestra, Introduction and Shepherd Scene, "Aucassin et Nicolette," which was played under the composer's direction and made a favorable impression. The work is of a pastoral nature and pleasing, though, after the plan of most program music, it succumbs to the fault of sketchiness and is somewhat uneven in merit, having numerous beautiful and appealing passages, and others that do not sustain interest. Mr. van dem Beemt shows a fertile imagination, however, with the ideals of a poet, and gives evidence of sound musicianship and knowledge of instrumentation. His work was well worth hearing. He conducted it well, and at the conclusion of the admirable interpretation was recalled several times and presented with a large laurel wreath.

In spite of the fact that her physician had forbidden her to sing, owing to an attack of laryngitis, Mme. Schumann-Heink appeared as the soloist with the orchestra on Friday afternoon and went through with all of her program numbers in a manner that gave but slight evidence of the fact that she was not in her best condition vocally. She sang with splendid power, resonance and richness of voice the recitative and aria, "Vitellia," from Mozart's "Titus," executing its florid measures with the flexibility of a coloratura soprano, and taking the high notes with wonderful effect. Even more enjoyable, however, was the group of Schubert songs, "Der Erlkönig," "Der Tod und das Mädchen" and "Die Allmacht," which comprised her second number, and which were superbly sung. She appeared again on Saturday evening with equal success.

Mozart's Symphony in G Minor was a veritable feast of pure melody, as read with true insight and sympathy by Leopold Stokowski and delightfully performed.

On Tuesday afternoon Mrs. Herman Sandby, whose husband is the first violoncellist of the Philadelphia Orchestra, gave an engrossing reading of her interesting fairy play, "Hans Christian Andersen," with incidental music by Mr. Sandby, the reading, which won the appreciation of a cultured audience, being under the auspices of the Literature and Art Committee of the New Century Club. The incidental music by Mr. Sandby, which is judiciously unobtrusive, occurring only at opportune moments when it serves to heighten effect, and being at all times melodious and appropriate to the theme, was well performed by Mary Miller Mount.

Two Composers

A concert of compositions by W. W. Gilchrist, the Philadelphia composer, was given at the meeting of the Matinée Musical Club last Tuesday afternoon, the quintet recently heard at a concert of the Manuscript Society being given with distinction by Agnes Clune Quinlan, pianist; Frederick Hahn and Lucius Cole, violinists; Harry Meyer, viola, and Frank Keintle, cellist. Other numbers were "Serenade" and "Wynken, Blynken and Nod," sung by Mrs. Russell King Miller; "Heart's Delight," sung by Mrs. Maschal; the part songs, "The Fountain" and "Cherry Ripe," by a double quartet. Camille Plasschaert, Alice Bailey, Mrs. Ray Daniels Jones and Henry Gurney, tenor, who was the artist-guest of the afternoon, singing "Blue-Eyed Lassie" and "Here Awa, There Awa," with suave beauty of voice and refined artistry, also contributed to the success of the afternoon.

Merle Alcock to Sing in a Music Festival Hall Built of Corn-Cobs



South Dakota Corn-Cobs Were Employed in the Construction of this Unique Festival Hall in Mitchell, S. D.

SPRING music festivals are held in all sorts of auditoriums ranging from armories and large exhibition halls to the local "opery house." Mitchell, S. D., boasts of an auditorium, however, that is unique. It is constructed, with the exception of the framework, of South Dakota corn. The illustration gives some idea of the magnitude with which this

patriotic idea has been carried out. The next festival will be held in this odd structure from September 28 to October 3, and Merle Tilton Alcock, the popular New York contralto, was engaged this week by telegraph as soloist for the occasion. With Bechtel Alcock, tenor, she will appear in a number of additional concerts throughout the Middle West at the same time.

A program of compositions by C. Linn Seiler, of New York, formerly of Philadelphia, was presented at a recital given before the members of the Philadelphia Music Club last Tuesday afternoon, Mr. Seiler having the assistance of Zipporah Rosenberg, soprano; Edwin Shippen Van Leer, tenor, and Philip Warren Cooke, tenor. The program, which was admirably rendered throughout and received with cordial appreciation, included the following numbers: "Serenade," "The Spirit of Summer," Miss Rosenberg; "Till I Wake," "My Garden," Mr. Cooke; Two Preludes for Piano, Mr. Seiler; "A Rhapsody," "The Quest," Mr. Van Leer; "Love Sought Me," "Nocturne," Miss Rosenberg. The poems of "The Spirit of Summer" and "Nocturne" were written by Charles W. Stork, of Philadelphia.

Carl Flesch, the Hungarian violinist, was heard last Tuesday evening by an audience which filled Witherspoon Hall, giving a recital before the members and guests of the Young Men's Hebrew Association. Flesch again displayed perfection of technic, rare polish and intellectuality, and gave new evidence of temperamental spirit and depth of emotionalism. Mr. Flesch had the valuable assistance of Homer Samuels as accompanist. ARTHUR L. TUBBS.



Emil Mahr

BOSTON, April 4.—Emil Mahr, for the last twenty-six years instructor in violin and viola at the New England Conservatory of Music, died at his home, No. 16 Williams street, Brookline, on March 31, after a lingering illness. Mr. Mahr was born at Wiesbaden, Germany, March 25,

1851. He became a favorite pupil of Joachim, and as a young man enjoyed intimate friendship with Wilhelmj, Raff, Bruch, Brahms, Liszt, Sarasate and others. He played as concertmaster in the Richter and Henschel concerts in London and during one season toured Great Britain with Adelina Patti. He was also *chef d'orchestre* at Mainz and served as one of the first violins at Bayreuth festivals, where he became intimately acquainted with Richard Wagner.

By special invitation of Dr. Louis Maas and Georg Henschel, Mr. Mahr was called from London in September, 1887, to become professor of the violin at the New England Conservatory of Music, where, in addition to instruction in the violin, he taught the viola and conducted classes in ensemble and quartet work. He has been a member of the Conservatory faculty ever since.

Mr. Mahr in 1887 married Ella Bruch, of Mainz, Germany, also a musician. She survives him, together with three children. W. H. L.

Morris Bezman

DENVER, April 5.—Morris Bezman, pupil of Leopold Auer, of St. Petersburg, is dead in the charity ward of a Denver hospital. The youth for whom the teacher of Zimbalist and Elman had higher hopes than for almost any others of his pupils fell a victim of tuberculosis and died forgotten by the world. He came to Colorado in his last fight for life.

Robert Hirschfeld

VIENNA, April 2.—Robert Hirschfeld, the composer and director of the Mozarteum School of Music at Salzburg, died in that city to-day at the age of fifty-six. He was appointed professor of musical aesthetics in the University of Vienna in 1884. He was an opponent of Dr. Hanslick, Wagner's enemy. He prepared operas by Haydn, Mozart and Schubert for the Imperial Opera of Vienna.

Edmund Baines

Edmund Baines, fifty-three years old, director of the United States School of Music, at No. 225 Fifth avenue, New York, fell dead of heart disease on an Erie train bound for Binghamton as it entered Port Jervis, N. Y., on April 4. Mr. Baines was born in Birmingham, England. His work in the School of Music had to do only with the business end, as he was not a musician.

CONCLUDING CONCERT BY PEOPLE'S CLUB

Olive Mead Quartet Closes Highly
Successful Series at
Cooper Union

For the last of the concerts of the People's Symphony Club in Cooper Union, New York, on Monday evening, the program was provided by the Olive Mead Quartet. The numbers were: Mendelssohn's Quartet, op. 12; Glazounow's Interludium in Modo Antico, the Allegro from Grieg's Quartet, op. 27; Schubert's Quintet in A Major, and a trombone solo played by Gardelle Simons to illustrate Franz X. Arens's lecture on that instrument. The program was exceedingly well played and a big audience listened with keenest attention.

The People's Symphony Club was established eleven years ago by Mr. Arens, who still directs it. This season the Kneisel, Zoellner and Olive Mead Quartets, the Margulies Trio and Barrère Ensemble have provided the music and have drawn an average attendance of 1,200. The attitude of the audiences in each case has proved that appreciation of music in its most aristocratic form is not in the least confined to those who can afford to pay Carnegie and Aeolian Hall prices. A subscription price of seventy-five cents for the entire series of People's Symphony Club chamber music concerts is charged, making twelve and one-half cents for each one.

Next season it is probable that the concerts will be given in the auditorium of the Washington Irving High School, which has a seating capacity of 1,500. This will be possible through a new ruling of the Board of Education, which formerly forbade the holding of concerts, at which an admission fee is charged, in the public school auditoriums.

Marie Altona Returns to Native Land for Recital Tour

Marie Altona, an American soprano, long resident in Europe, arrived in New York on the *Oceanic* this week. Her recital takes place at Aeolian Hall Tuesday afternoon, April 14, and her program will contain a number of songs which have not been heard in this country. Miss Altona is the daughter of John Fitch, the famous war correspondent of the St. Louis *Globe-Democrat*, and she is well known in the South and Middle West, where she will give a number of recitals after singing in New York.

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NEXT WEEK LAST OF SEASON AT CENTURY

Necessity of Building Alterations Given as Reason for Early Closing

NEXT week will be the last of the season at the Century Opera House. It had originally been the intention to have a thirty-five weeks' season, ending May 18, and, in explanation of the change of plans, Milton and Sargent Aborn have given out the statement that follows:

"After conferences with architects and contractors during several weeks past, the Board of Directors of the Century Opera Company has decided to have the extensive alterations, planned for the purpose of increasing the seating capacity, begun on the Century Opera House building on April 20. This early date for starting the work has been found necessary in order to be certain of getting the house ready to open the next season of the Century Opera Company on September 14. Consequently it has been decided to end the season at the Century Opera House on April 19, instead of, as originally contemplated, on May 18. Season subscribers and holders of ticket books will have the amount of their subscriptions refunded proportionate to the reduction in the duration of the season.

"The changes to the Century Opera House will, in the main, be as follows:

"The second balcony (seats at 25 cents) will be enlarged by four extra rows of seats extended in front of the

present balcony line. This was provided for in the original building, as the New Theater architects figured that it might be decided to enlarge the second balcony at some future time. The first balcony (seats at 50 cents to \$1) will also be enlarged by several extra rows, while the foyer circle (seats at \$1) will be completely rebuilt, doubling its capacity.

"On the orchestra floor very extensive changes will be made. All chairs, boxes, balustrades and decorations there will be taken out, and the entire concrete floor will be removed and a new floor laid at a pitch less steep than the present. The semicircle of rooms at the back of the orchestra floor, including coat rooms, press room, telephone room, offices and ushers' rooms, will all be torn out, thus permitting the extension of the orchestra floor many feet back of its present confines. To meet the necessities of these rooms, other rooms in different parts of the building will be assigned.

"Six new boxes will be built at the sides of what is now the orchestra circle, instead of the present nine boxes at the back. The nine rows of seats to be added on the lower floor, extending entirely around the large circle thus afforded at the back will bring the total increase in the seating capacity of the house to more than 1,000 seats. This, added to the present 2,100 seats, will make the Century one of the largest opera houses in this country and one of the finest in the world.

"Upon the completion of the building operations, the entire house will be redecorated, following the present attractive color scheme of maroon and gold leaf, with new carpets, draperies, wall coverings, fixtures, etc."

WERRENATH-ADLER RECITAL

Baritone and Pianist Strongly Impress
Their Newark Hearers

NEWARK, N. J., April 4.—Reinald Werrenath, baritone, and Clarence Adler, pianist, gave a joint recital on April 3 before an audience of goodly size. Both of these artists met with a cordial reception. Mr. Werrenath's numbers were the Handel aria, "Hear Me, Ye Winds and Waves," a group of modern songs, and some songs in English, including Dorothy Herbert's "A Song of Desire," and Deems Taylor's "Witch Woman." These numbers were all sung with great beauty of tone, delicacy of feeling and delightfully distinct enunciation. Mr. Werrenath was enthusiastically recalled and added additional numbers. His accompaniments were played by H. R. Spier, in a most artistic manner.

Mr. Adler's contributions were the Sonata "Pathétique" of Beethoven, Chopin's Ballade in G minor, Scriabine's Nocturne for the left hand alone, and Liszt's Hungarian Rhapsody, No. 10. He also was recalled and played an additional number. Mr. Adler's playing was marked by great technical dexterity and delightful clarity, which made his contributions most welcome.

S. W.

Louise von Aken, Milwaukee Singer,
Wed to London Manufacturer

MILWAUKEE, WIS., April 1.—Word has been received in Milwaukee of the marriage in London of Louise von Aken, daughter of Mr. and Mrs. L. von Aken, of Milwaukee, to Henry Logsdall Sarsons, a wealthy manufacturer of London. Miss von Aken went to Paris at the age of twenty-one to study under Marchesi and afterward sang with the Boston Opera Company. Later she went to Europe and appeared with opera companies in London and Paris with much success. She has always been regarded as one of the most talented singers produced by Milwaukee.

M. N. S.

Butt-Rumford Brooklyn Recital

The attractive song recital of Mme. Clara Butt, the distinguished contralto, and Kennerley Rumford, the baritone, was one of the important musical events of the last fortnight in Brooklyn. It occurred at the Brooklyn Institute of Arts and Sciences on April 1, and its program included the names of William Murdoch, pianist, and Harold Craxton, accompanist.

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THREE MONTHS' TOUR FOR MISS LYNE

Young American Diva Is Also Engaged for Next Boston Opera Season

THE engagement of Felice Lyne for twenty appearances next season with the Boston Opera Company marks the latest step in the career of this remarkable young American prima donna, who has come so conspicuously before public view. This engagement, and a contract with Loudon Charlton, whereby the latter is to manage a three months' concert tour for Miss Lyne, are certain to lend more widespread fame than ever for this unusual singer.

It was only three years ago that Miss Lyne came prominently into public notice through her sensational performance of *Gilda* in "Rigoletto" in London. This was her first important grand opera engagement, and it literally won her fame over night. For the balance of the season she scored repeated triumphs in such rôles as *Juliette*, *Mimi*, *Rosina*, *Marguerite* and *Lucia*, and in a surprisingly short time she took a leading place among London operatic favorites. Repeated appearances in concert proved equally successful, while another achievement to her credit was a round-the-world tour as leading prima donna with the Quinlan Opera Company, a tour which recently was brought to a close in Canada.

Miss Lyne's public appearances in her native land had been confined to two or three concerts (notably one in Kansas City, which attracted a record-breaking house of twelve thousand dollars) and consequently great interest attached to her American operatic debut in Boston on March 20. Henry Russell was hardly prepared for the overwhelming success



Felice Lyne, the Young American Singer, Who Has Scored a Sensational Success at the Boston Opera

which Miss Lyne scored, a success so pronounced that he lost no time placing her under contract for twenty appearances next season. This engagement will extend from January 1 to the last of March. It is highly probable, moreover, that Miss Lyne will sing at the Champs Elysées in Paris this Summer, while negotiations are in progress for several Covent Garden appearances.

KERNOCHAN SONG EVENING

American Composer's Works Approved By Musicians' Club Hearers

The Musicians' Club was the scene on Sunday evening, April 5, of one of the most interesting "composer's evenings," which it has offered this season. Marshall Kernochan's works were presented before a number of prominent musicians. The composer was fortunate in having excellent interpreters: Mme. Nina Dimitrieff, the Russian soprano; George Harris, Jr., tenor; Frederick Gunther, baritone, with Sydney Dalton at the piano.

Mme. Dimitrieff achieved her best results in "Wanting Is—What?" and "We Two Together." Her interpretative ability makes her at home in serious songs and she scored heavily in the eight sung by her. Mr. Harris, whose singing exemplifies a high type of art, sang the "Serenade at the Villa" exquisitely. In the "Smuggler's Song" and "Unconquered" (the latter, a heroic setting of Henley's "Out of the Night That Covers Me") Mr. Gunther was well received, giving the first song its proper mood and delivering the second with authoritative dignity. Mr. Dalton played the accompaniments faultlessly. There were congratulations on all sides for the composer on the decided individuality and interest of his songs.

New Managerial Combination for Green Bay, Wis.

GREEN BAY, WIS., April 1.—Green Bay, in the extreme northeastern section of Wisconsin, is promised several rare musical treats during the next season by reason of the activity of a new managerial combination, Harold J. McNeill, of the Green Bay high school faculty, and Mrs. F. N. Brett, a well-known pianist of this city. M. N. S.

Fiftieth Anniversary of Music Publishers

J. Fischer & Bro., the New York music publishers, celebrated their fiftieth anniversary on Saturday, April 4. The

firm, founded on April 4, 1864, by Joseph Fischer, has specialized in music for the Catholic Church and organ music and has achieved a noteworthy reputation. The present firm is composed of George and Carl T. Fischer, sons of the founder. They have in recent years given much encouragement to the work of American creative musicians by publishing their compositions.

Edith Alford Introduced to Century's Public in Concert

Another new singer was introduced to Century Opera auditors at the Sunday concert of April 5 in the person of Edith Alford, who won approval in the "Jewel Song" from "Faust." Morgan Kingston added "E lucevan le stelle" from "Tosca" and a ballad after his applauded "Sound an Alarm" of Handel, and Louis Kreidler supplemented his Buzzi-Peccia "Gloria" with "The Palms." Helen Stanley's admirable "Depuis le jour" won an encore, and other excellent contributions were the "Ernani" aria of Thomas Chalmers and the offerings of Henry Taylor and Louis d'Angelo, along with the orchestra's Meditation from "Thaïs."

Eight Consecutive Engagements by Two Clubs for Mr. and Mrs. Miller

Reed Miller, tenor, and his wife, Nevada Van Der Veer, mezzo-contralto, during their present active season were the soloists for the eighth consecutive year with the Chicago Apollo Club and the New York Oratorio Society. During April they are to appear in New York at two concerts, besides singing in Canandaigua, N. Y., and in Buckhannon, W. Va.

Ellery Band Gives "Night with Germans" at Bronx School

The Ellery Band concerts, which are being given in the various New York high schools, are meeting with much success, as exemplified by Mr. Ellery's "A Night with the Germans" program at

Morris High School, Bronx, on April 4. This organization is a revelation to those who are accustomed to the conventional band music, and the effects gained in many cases approached those of an orchestra. The concerts are given under the auspices of the People's Music League and the New York *Evening Globe*. Taddeo di Girolamo is the conductor at these concerts. Thomas Wallace, tenor, is the assisting soloist, Channing Ellery playing his accompaniments.

NEW CONDUCTOR HEARD

Russian Musician Directs Own Works in Los Angeles Concert

LOS ANGELES, March 31.—The second concert of the Orpheus Club for this season, at the Auditorium last night, presented a conductor new to Los Angeles in Frederick Brueschweiler, formerly of Moscow, Russia. Two of his own choruses were directed by the composer. The conductor of the club, J. P. Dupuy, sang the solo in the second chorus, "Morning," a beautiful work, well presented.

One of the larger numbers on the program was an arrangement of Meredith's "Aux Italiens," set to music from "Trovatore," by Mrs. Bessie Bartlett Frankel, who read the text, the solos being sung by Mrs. E. S. Shank and Leroy Jepson. This is an effective work for male chorus, tenor and soprano solos, with reader.

Saint-Saëns' "Carnival Song" and Schumann's "Two Grenadiers," arranged, were the other leading numbers on a program which offered considerable variety and interest. The Orpheus Club is making continual progress under its enthusiastic originator and conductor, Joseph P. Dupuy. W. F. G.

"Children's Day" at the International Art Society

"Children's Day" at the International Art Society, of which Mrs. J. Christopher Marks is president and Max Jacobs, conductor of the orchestra, was held on Saturday afternoon, April 4, in the ballroom of the Hotel Astor, New York.

The orchestra did decidedly creditable work under Mr. Jacobs's baton in a Mozart Serenade, Grieg's "To Spring," Raff's "Mill," Gillet's "Children's Patrol" and Desormes's "Serenade de la Mandoline." Much pleasure was given by Dorothy Marx, a little girl violinist, who has studied with Mr. Jacobs for a year and a half. She gave an excellent performance of Accolay's A Minor Concerto and was much applauded.

There were recitations and essays by Amalia Sartorelli and Edna Cheevers Edward de Grandmont and Fannie Marx and a dance by Ethel Maeder.

Harry M. Gilbert Accompanist in Record Number of Recitals

Harry M. Gilbert, accompanist, who, after completing a world tour with David Bispham, has returned to New York for the season has been exceptionally active, playing for various artists in addition to doing his usual church work. During the past few months, Mr. Gilbert has appeared with Maud Powell at Huntington, W. Va., and in several other recitals; he has played ten recitals with Oscar Seagle, among which may be mentioned one at the White House, and others in New York and Baltimore; several with Evan Williams in New England, and a dozen with David Bispham, making over 250 recitals with that singer. In addition to these engagements Mr. Gilbert has played at least fifty recitals in New York with various artists, several more being scheduled.

Behning Player-Piano in Hotel Biltmore Concert

At a musicale given in the Biltmore Hotel, New York, on the evening of March 29, a program of unusual interest was presented by Marguerite Volavy and Dr. Alfred Robyn, pianists; Mrs. Marian Alta Taylor, soprano; Ida Cook, contralto; Raymond Otis Hunter, baritone; Jean Taylor, violin, and Bedrich Vaska, cellist. E. T. Maccomb, manager of the Behning Co. retail warerooms in New York, operated the Behning player-piano, which played an important part in the concert. An audience of more than 1,000 persons expressed its delight over the program.

Julia Culp Impresses Grand Rapids with Musicianship and Charm

GRAND RAPIDS, MICH., April 3.—Julia Culp appeared before the St. Cecilia Society last Wednesday afternoon in the most significant concert of the season. Grand Rapids has scarcely ever had an artist possessed of such ripe musicianship, accompanied by a charming stage presence, poise and individuality.

ST. PAUL ORCHESTRA ON A SPRING TOUR

Mme. Schumann-Heink in the North-West—Schubert Club's Last Fortnightly Recital

ST. PAUL, Minn., April 1.—The St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor, started Monday on a six weeks' tour through Minnesota, Iowa, South Dakota, Nebraska, Colorado, Wyoming, Kansas, Oklahoma, Arkansas, Missouri, Illinois and Wisconsin.

The tour has been booked by Gertrude V. O'Hanlon, who, with Edmund A. Stein, orchestra manager, will accompany the orchestra on its rounds. The soloists engaged for the tour are Elizabeth Rothwell Wolff, soprano; Clara Williams, soprano; Elsie Baker, contralto; Emma Osgood, harp; Frederic Wheeler, baritone; Albert Lindquist, tenor; Edmund Foerstel, violin; George Klass, violin; Paul Morgan, cello; Edna Gunnar Peterson, piano.

The climax of Miss O'Brien's series of artists' recitals was reached in the appearance of Mme. Schumann-Heink in the Auditorium Thursday night.

The famous contralto was in glorious voice. Her ecstatic mood communicated itself with the large audience. The vitality of her art set minds a-working, hearts a-throbbing and hands a-clapping. Every light and shade of an all-embracing exposition of poetic fancy and dramatic situation was reflected in the rarely beautiful and sympathetic accompaniments of Mrs. Katherine Hoffmann, to whom the singer accorded a liberal share of the enthusiastic demonstration of the evening.

A group of violin solos by Nina Fletcher, who proved an excellent and pleasing performer, added interest to the program.

The Schubert Club closed its season of fortnightly recitals with a miscellaneous program by members of the Students' Section. Minnette Warren made a creditable appearance, playing Mozart's D Minor Concerto, with Mrs. Warren providing the orchestral parts at the second piano. Florence Hudson played an interesting group of solos representative of Glinka-Balakirew, Rachmaninoff, Arensky and Rubinstein. Irene Simons, contralto, sang songs by Trimarchi, Chadwick and Barbirolli. Harriet Casady, soprano, made effective use of a good voice in a group of songs by American composers. A pleasing voice, intelligent application, a good stage presence and a considerable magnetic force were distinguishing features of Olive Emerson's singing of Puccini's "Vissi d'Arte" from "Tosca," Gounod's "Air des bijoux" from "Faust," Leoni's "The Birth of Dawn" and Ronald's "Down in the Forest." The Vivaldi Concerto for three violins and piano was played by Marie Ackerlund, Hattie Paper, Edna Loft and Alice Olson. F. L. C. B.

Charlotte Lund Charms Her Hearers at National Arts Club

Charlotte Lund, soprano, assisted by Joseph Gahn, pianist, gave an evening of song at the National Arts Club, New York, on March 25, winning a signal success. As usual, Mme. Lund scored her biggest success through her highly artistic presentation of her Norwegian group, which included Sinding's "Sylviln," Grieg's "En Svane," Kjerulf's "Synnoves Song" and the "Soft-footed Snow" by Lie, which was so enthusiastically received that she was forced to repeat it. Another of her numbers which was encored was Hallet Gilbert's "Ah Love but a Day," accompanied by the composer, and Campbell-Tipton's "Rhapsodie"; besides another English and a French group. Mr. Gahn played an interesting group of his own piano compositions which included "Idyll," "Tempo di Minuetto," "At Eventide" and "Elftentanz" in admirable style.

Paderewski as "Bohemians" Guest

"The Bohemians," the New York musicians' club, of which Franz Kneisel is president, will tender a dinner to Ignace Paderewski on the evening of May 2 at the Ritz-Carlton Hotel. On this occasion Rubin Goldmark will act as toastmaster and Sigmund Herzog as chairman of the entertainment committee. The club has in the past honored Humperdinck, Nikisch, Ysaye, Kreisler, Zimbalist, Toscanini, Flesch, Bauer, Muck, Stock, Sembrich, Ternina, Elman and Godowsky in the same way.

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Richard Platt, the Boston pianist, recently played in recital at Thompson, Conn.

The annual concert of the Men's Choral Club of the Boston Y. M. C. A. was held recently with Frederick W. Wodell conducting.

Margaret Hammer, organist, assisted by Roland Gminder, 'cellist, recently gave a free recital at the Peabody Conservatory, Baltimore.

At the organ recital given in the First Church, Boston, on April 2, John P. Marshall, organist, and Eleanor Whittemore, violinist, gave the program.

Lillian Remillard gave a song recital in San Francisco recently, assisted by Uda Waldrop, pianist; Rudolph Seiger, violinist, and Frederick Zeh, flautist.

Jean P. Duffield recently presented in Omaha four artist pupils, Helen Bennett, Margaret Bourke, Frances Johnson and Irma Podolak, assisted by Leslie Dick, basso.

Hildegard Brandegee, violinist, gave a recital at the old Comstock School, New York City, on April 3. Her musicianly and artistic performance was received with hearty enthusiasm.

Helen Allen Hunt, the mezzo-contralto of Boston, was the assisting artist to Gertrude Walker-Crowley, soprano, in a song recital given in Salem, Mass., on March 24.

The fourth students' recital was given at the European Conservatory of Music, Baltimore, on March 26, those taking part being instructed by Professor Zech, Clifton Davis and J. Henri Weinreich.

John P. Marshall gave an illustrated lecture on the songs of Schubert and of Schumann before the combined music classes of Boston University, on March 31, assisted by Edith Bullard, soprano.

An enjoyable recital was given on Thursday evening, April 2, by the pupils of the Venth Conservatory of Music, No. 115 McDonough street, Brooklyn, with a long program of violin, vocal and piano music.

Maxine Buck was the solo pianist at the Faelten Pianoforte School Recital on April 2 in Boston. In her performance of Hummel's "Rondo Brilliant" she was assisted by Carl Faelten, director of the school.

Laura Comstock Littlefield, soprano; Alfred Holy, the Boston Symphony harpist, and Alice MacDowell, pianist, furnished an attractive program of music for the Newton Club of Newtonville, Mass., on April 1.

Elizabeth Simpson had charge of an especially interesting recital at the Berkeley (Cal.) Piano Club, when the soloists were Sally Kerr Street, pianist; Mrs. Clarence Winslow Page, contralto, and Robert Rourke, violinist.

Marie L. Everett, of Boston, gave an interesting musicale in her studio on March 26, when she presented her pupil Marion Smith, soprano, in a program of some of the sixteenth century songs to the harpsichord accompaniment of Mr. Adams.

Bessie Talbot Salmon, soprano; S. Jennie Howe, pianist; Milo M. Goldstein, 'cellist, and Angus Winter, accompanist, were the contributing artists to a pleasing program given at the annual musicale of the Woman's Charity Club of Boston, on March 26.

Soloists for the cantatas and the Easter services at St. James Episcopal Church in Newark, N. J., of which Sidney A. Baldwin is organist, are Susan Pell Bowen, soprano; Florence Bucklin Scott, contralto; Edward Scherff, tenor, and E. J. Durham, bass.

Wallace Goodrich gave an organ recital in the Church of Messiah, Boston, on March 31. His program was taken from the works of Bach, Bossi, Guilmant, Boellmann, Mendelssohn, Rheinberger and Saint-Saëns and was appreciated by a large gathering.

Adolph Rosenbecker, concertmaster of the San Francisco Symphony Orchestra, has been engaged by the California Conservatory of Music, in San Francisco, as the director of the violin department. His studio will be located in the conservatory at No. 1509 Gough Street.

Jocelyn Foulkes presented Marjory Cameron in a piano recital at Portland, Ore., assisted by Ruth Johns, soprano, Marion Neil, pianist, and Robert Lovell Wilson, baritone, gave an excellent program before the Coterie Musicale, with Pearl Sutherland an able accompanist.

Hildegard Brandegee, violinist, recently played an interesting recital for the Teachers' Club of Somerville, Mass. Other club engagements for this young artist have been at the Outlook Club of Lexington, Mass., and the Current Topic Club of Hartford, Conn.

The Italian Symphony Orchestra of New York gives its second concert under the direction of Pietro Floridia at Aeolian Hall Sunday afternoon, April 19. In addition to the Beethoven Symphony, No. 3, there will be novelties by Boccherini, Laucella, Mancinelli and Martucci.

Mrs. George F. Fell recently gave the last of a series of Sunday afternoon musicales at her studio last Sunday. Those contributing to the pleasing program were Bessie Harris, soprano; H. Roger Naylor, tenor; Fannie Potts, a former pupil of Mrs. Tell; Master Moses Passanante, and Mrs. Fell herself.

June Reed, violinist, recently gave a concert in the Presbyterian Church, Corvallis, Ore. Assisting the young artist were Mrs. Genevieve Baum-Gaskins, organist; Edith Chapman, pianist, and Lena Tartar, contralto. Miss Reed displayed a fine tone and ample technical resources.

Russell S. Gilbert, pianist-composer of Orange, N. J., gave a musicale at his New York studio March 28. Miss Siegal, a pupil of Mr. Gilbert, played from memory with precision and sympathy, and Lillian Maddox sang several groups of songs, including some of Mr. Gilbert's compositions.

Students of the College of Fine Arts, Syracuse, N. Y., who participated with credit in a public recital March 25 were: Paul Bickler, baritone; Andrew Goettel, violinist; Edna Notley, contralto; Elizabeth Walliser, pianist; Earl Little, organist; George Hoerlein, tenor, and Lydia Rhodes, pianist.

The Aeolian Choir of Brooklyn has resumed rehearsals at the Johnson Memorial Parish House in Brooklyn. The choir has added fifteen women's voices. It is announced that there is still room for one or two tenors and basses, particularly low basses. The next concert will take place soon after Easter.

The choir of Old Saint Paul's Church, Baltimore, under the capable direction of Alfred Willard, organist, gave a fine presentment of Maunder's "From Olivet to Calvary" on March 29. Dudley Buck's "The Story of the Cross" was sung by the choir of Memorial Episcopal Church, on March 29, under W. Arch Harvey.

The Sunday Evening Club Choir, Oscar Gordon Erickson, director, of Chicago, will be among the musical organizations to be heard at the Panama-Pacific Exposition. Plans are under way to increase the ranks to 120 members, and to tour the West, stopping at Colorado Springs, Oakland, Omaha and Lincoln, Neb.

Compositions by Handel, Borowski, Barnard and others were given in a faultless manner at a recent recital in St. Paul's Lutheran Church, York, Pa., by Urban H. Hershey, the organist, assisted by Mary Warfel, harpist, and John Warfel, violinist, both of Lancaster, Pa., and Charles Henry, tenor, of Baltimore, Md.

Phyllida Ashley, daughter and pupil of Mrs. Blanche Ashley, appeared in piano recital recently in San Francisco. A good, clean technic characterized her playing. In a studio song recital Dr. H. J. Stewart presented Edith Cauby, Anna Ericson, Isabel McAuley, Elvera Gomes, Corona Ghirardelli, Grace Will and Bruce Cameron.

Walter L. Bogert, director, announces the following soloists for Sunday evenings in April at the concerts of the Peoples Institute, Cooper Union, New York City: April 5, Carolyn Beebe, pianist; April 12, Mlle. de Pastori, soprano; April 19, Albert G. Janpolski, baritone, and April 26, concert by the Von Ende Violin Choir.

The "Legend of Granada" by Henry Hadley was given by the Heidelberg Ladies' Chorus, Tiffin, Ohio, March 31. Frank W. Gillis was the conductor and Ruth Hess, pianist, assisted. The chorus was further assisted by Edith Kantzer, soprano, of Bucyrus; Talmage Bittikofer, baritone; Fannie Millhaub, reader; Helen Weber, organist.

Two interesting Sunday afternoon music programs were presented recently under the auspices of the Universal Brotherhood and Theosophical Society at the Isis Theater, Point Loma, Cal. The Raja-Yoga String Quartet played in the first program and the following week a fine program was presented by the young women of the Raja-Yoga Academy.

Recent recitals in Spokane, Wash., included the debut of Arthur Graumann, pianist, pupil of Edward W. Tillson, assisted by Florence Mason, violinist, pupil of Le Roy Gesner. Various pupils of the above teachers appeared in another program, the participants being Pearl Cowles, Lora Miller, Thelma Schoell, Eloise McKay, Harry Munson, Harry Oard and Edward Dorsey.

Geneva Holmes Jefferds, soprano, and a professional pupil of Harriot Eudora Barrows, of Providence, R. I., appeared as soloist with the Symphony Orchestra of that city on March 11. It was Miss Jefferds' debut with this orchestra, and her clear soprano voice, handled with skill, clear enunciation and vivid interpretation of the "Air de Salomé" from "Hérodiade," won warm applause.

The MacDowell Club, of Boston, on March 25 listened to a charming musical program, furnished by the following artists: Alice Eldridge, Mme. Suza Doane and Mrs. Langdon Frothingham, pianists; Ethel Rea and Florence Hale, sopranos, the latter a pupil of Mrs. Helen Allen Hunt; Cecelia Bradford, violinist, and Mrs. Minnie Little Longley and Edith Lang as accompanists.

Helen Weber and Ruth Hess, advanced students of Heidelberg Conservatory of Music, Tiffin, Ohio, under the instruction of Helen M. Tarr, gave a piano ensemble recital, assisted by Carrie Buehler, contralto, and Talmage Bittikofer, baritone, students in the voice department, March 18. The ensemble work of the pianists was excellent and the singers caught the spirit of their songs commendably.

Among the recent recitals of Edith Milligan King, the Brooklyn pianist, were those at the Manual Training High School on March 15; the Hotel Astor, March 20, for the Public Good Society, and in Rockville Center, at the residence of Mrs. John Delver, on March 22. Several engagements have been booked for the King Trio, which includes Kathryn Platt Gunn, violinist, and Frances Christmas.

Dr. J. Lewis Browne, organist and choirmaster of St. Patrick's and Our Lady of Sorrows Churches in Chicago, has been elected to the Royal Philharmonic Academy of Rome, of which Sgambati is the head of the technical commission. Dr. Browne is the composer of more than sixty published works. His "Missa Solemnis" was produced last season and sung in twenty-nine churches on Christmas day.

A program of Russian music was presented recently by the members of the Bridgeport Wednesday Afternoon

Musical Club under the direction of Mrs. Gertrude L. McAuliffe. The able participants were Mrs. Mary H. Sherwood, Margaret Hogan, Mrs. Susan Hawley Davis, Mrs. McAuliffe, Elizabeth Spencer, Mrs. Louis Snyder, Mary Louise Peck, Elsie M. Smith, Mrs. Leonard Hall and Mrs. Elmer Beardsley.

The Iota Alpha Chapter of Mu Phi Epsilon Sorority gave a program recently at the Chicago Musical College. A German opera program was given. Members who appeared included Mabel Sharp Herdlen, Louise H. Slade, Harriet M. Smulski, Naomi Nazor, Marion J. Hobbs, Anna Burton, Cora S. Hulbert, Juliette Gerringer, Wally Haymar George, Prudence Neff, assisted by John B. Miller and Burton Thatcher.

Students of Frank Kasper, assisted by Mrs. Charles Stalfort, soprano, and Bernard Wolfehope, accompanist, gave an interesting recital recently in Baltimore. Those taking part were Sadie Gilman, Louise Lambert, Laurence Miemiller, Carl Storey, Louis Himler, Joel Teichman, Frank Stecher, Edward Rychtar, George Schwarzenbach, Edward Dobihal, Chester Daughton, Joseph Sacha, J. Nemec, Antom Sedlack and William Rosenberger.

Mrs. McNiell Hopcraft gave a song recital at the Park Club, Plainfield, N. J., on March 27. She was assisted by several of her most talented pupils, and the enjoyable program was greeted with spontaneous applause. Those who sang were Pasquale Caruso, Florence Cary, C. Frederick Seward and Samuel Niell. Mrs. Hopcraft, although more than eighty years old, is a tireless worker and the results of her training were well in evidence on this occasion.

Samuel A. Baldwin, organist of the College of the City of New York, on Sunday afternoon, April 5, performed works of Bach, Wagner, Dubois, Fauré, Alfred Hollins, Sigfrid Karg-Elert, and Max Gulbins. On Wednesday afternoon, April 8, his program consisted of the "Good Friday" music from "Parsifal," Schubert's "Am Meer," Tschaikowsky's "Nur wer die Sehnsucht kennt," August G. Ritter's E Minor Sonata and several shorter works of Bach and Max Bruch.

Two recent concerts aroused considerable interest in musical circles of Lindsborg, Kas. One was given by the Bethany Symphony Orchestra, of which Forrest Schulz is conductor, with these soloists: Alma Rosengren, violinist; Floyd Robbins, pianist, and Mrs. Clara Panzram-Malloy, concert-master. The other program was presented by Forrest Schulz, violinist, with Mrs. Schulz as accompanist. Mr. Schulz played among other items Sjögren's Sonata and Wieniawski's Concerto in D Minor, op. 22.

Kansas City, Mo., heard an enjoyable recital given by Mrs. Leslie Baird, contralto, and Margaret Fowler Forbes, violinist, at the home of Mrs. Baird on March 26. The artists were capably assisted by Gertrude Concannon, pianist. The contralto pleased with three arias from "Samson and Delilah" and in Massenet's "Elegie" sung with violin obbligato. Miss Forbes gave a finished performance of Lalo's "Symphonie Espagnole." Mrs. Baird is a contralto and director in the Dinwood Christian Church.

Evidence of the good musical work that is being accomplished at Dartmouth College is contained in the program of the concert given March 30 by the college choir and orchestra, directed by Prof. Charles H. Morse. The choir sang three Cavaliers' Songs by Stanford, with solos by F. S. Child, and the serenade, "Good Night, Love," Blumenthal-Hawley, and the orchestra played Weber's "Freischütz" Overture, three Gluck excerpts, the Notturmo from Mendelssohn's "Midsummer Night's Dream" music and Elgar's "Pomp and Circumstance," March, No. 1.

Two interesting recitals were given recently at the Maryland College for Women, Howard R. Thatcher, musical director, at Lutherville, Md. Those taking part were: Mildred Hunting, Frances Riley, Alva Seger, Susan Braxington, Marie Kelley, Madge Taylor, Margaret Williams, Ruth Richards, Margaret von Lyon, Eleanor Hinebaugh, Marion Faber, Lucile Frierwood, Lucile Hunsberger, Helen Hoff, Mary Jane Carr, Lelon Wright, Carolyn Prickett, Miriam Haas, Ida Cornwall, Margaret Dolde, Dorothy Taylor, Ruth M. Forbes. A. Lee Jones, who is an instructor of singing at the college was represented as a composer.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Antosch, Albin.—Brooklyn, Apr. 12; Tiffin, O., Apr. 28, 29; Oswego, May 22.
Ashley, Ruth.—Toronto, Apr. 18; Buffalo, Apr. 21; Jamestown, N. Y., Apr. 23.
Beddoe, Mabel.—Mt. Vernon, N. Y., Apr. 14; Newark, Apr. 15; Newark, May 13.
Berry, Benjamin E.—New York, Apr. 21 (People's Chorus).
Bispham, David.—San Francisco, weeks of Apr. 12 and 19; Oakland, Cal., week of Apr. 26; Sacramento, May 3; Stockton, May 7; week of May 11, Los Angeles; week of May 18, Los Angeles; week of May 31, Chicago.
Bloch, Alexander.—Waterbury, Conn., Apr. 20; New York (German Club), Apr. 28.
Brandegge, Hildegard.—Hartford, Conn., May 4.
Bryant, Rose.—Arlington, N. J., Apr. 15; Elizabeth, N. J., Apr. 16; Jersey City, N. J., Apr. 17; Easton, Pa., Apr. 23; Glen Ridge, N. J., Apr. 24; Newburgh, N. Y., May 15.
Butt, Clara.—Toledo, Apr. 17.
Castrova, Marie.—Syracuse, May 4.
Castle, Edith.—Quincy, Mass., Apr. 21.
Connell, Horatio.—New York, Apr. 15; Philadelphia, Apr. 23; Sweet Briar, Va., Apr. 26.
Culp, Julia.—Milwaukee, Apr. 13; St. Louis, Apr. 14; New York, Apr. 18.
Davidson, Rebecca.—Tiffin, O., Apr. 29.
Eubank, Lillian.—Paterson, Apr. 27.
Goold, Edith Chapman.—Orange, N. J., Apr. 15.
Granville, Charles Norman.—Winsted, Conn., Apr. 14; Elizabeth, N. J., Apr. 16; Lowell, Mass., May 12.
Gunn, Kathryn Platt.—New York, Apr. 20; Brooklyn, Apr. 23 and 27; Brooklyn, May 8 and 16.
Harrison, Charles.—Jersey City, N. J., Apr. 14; Montclair, N. J., Apr. 17; Jersey City, Apr. 24; Saratoga, N. Y., Apr. 28.
Hisse-De Moss, Mary.—Brooklyn, Apr. 12.
Huss, Hildegard Hoffmann.—Orange, N. J., Apr. 24.
Hunting, Oscar.—Boston (Handel and Haydn), Apr. 12; Malden, Apr. 26.
Ivins, Ann.—New York, Apr. 12; Paterson, N. J., Apr. 27.
Jacobs, Max.—Newark, Apr. 12; Englewood, N. J., Apr. 23; New York (Delmonico's), Apr. 24.
Kaiser, Marie.—Tiffin, O., Apr. 28, 29; Kansas City, May 4; Emporia, May 6; Iola, May 7; Fort Scott, May 8; Coffeyville, May 11; Hagerstown, Md., May 15.
Kellerman, Marcus.—Joliet, Apr. 12; Jacksonville, Ill., Apr. 13; Charlton, Ill., Apr. 14; Murphysboro, Ill., Apr. 15; Normal, Ill., Apr. 16; Beaver Dam, Wis., Apr. 17; St. Cloud, Minn., Apr. 18; Oregon, Ill., Apr. 20; Polo, Ill., Apr. 21; Freeport, Ill., Apr. 22; Moline, Ill., Apr. 23; Winona, Minn., Apr. 24; Council Bluffs, Ia., Apr. 26; Ft. Dodge, Ia., Apr. 27; Athens, Ga., Apr. 30; Anderson, Ga., May 1; Greenville, Fla., May 2; Chester, Ga., May 3; Rock Hill, May 4.
Kerns, Grace.—Minneapolis, Apr. 14; Portland, Me., Apr. 22; Brooklyn, Apr. 26; Summit, Apr. 28; Newark, Apr. 29; Richmond, Va., May 11.
Knight, Josephine.—Lowell, Mass., May 12; Springfield, Mass., May 15.
Koelling, Helene.—Æolian Hall, New York, Apr. 23.
Levin, Christine.—Southwest and Middle West, to Apr. 25.
Lindquist, Albert.—Newton, Apr. 13; Chicago, Apr. 16; Alton, Ill., Apr. 22; Lawrence, Apr. 30; Mt. Vernon, Ia., May 31.
Lund, Charlotte.—New York, Apr. 19, 20; Philadelphia, Apr. 27.
McCormack, John.—Brooklyn, N. Y., Apr. 12; Newark, Apr. 14; Albany, Apr. 16; Camden, N. J., Apr. 17; Carnegie Hall, New York, Apr. 19; Scranton, Pa., Apr. 20; Philadelphia, Apr. 21; Indianapolis, Apr. 23; Springfield, O., Apr. 24; Brooklyn, N. Y., Apr. 26; Trenton, N. J., Apr. 27; Paterson, N. J., Apr. 29; Cleveland, May 1; New York, May 3; Syracuse, N. Y., May 4.
Miller, Christine.—Chicago, Apr. 20; Grand Forks, N. D., Apr. 23; Indianapolis, May 1; Syracuse (Festival), May 5, 6; Denver, Col., May 29, 30; Louisville, Ky., June 24, 25, 26.
Miller, Reed.—Newark, N. J., Apr. 13.
Miller-Vanderveer.—Buckhannon, Va., Apr. 9; New York, Apr. 27; Canandaigua, N. Y., Apr. 19; New York, May 3.
Morrissey, Marie.—Newark, N. J., Apr. 12; Brooklyn, Apr. 16.
Nichols, Mr. and Mrs. John W.—Erie, Pa., Mar. 27.
Nichols, John W.—Æolian Hall, New York, Apr. 14.
Ormsby, Frank.—Staunton, Va., Apr. 10; Pleasantville, N. Y., Apr. 22; New Rochelle, Apr. 23; Brooklyn, Apr. 30.
Paderewski, Ignace J.—Carnegie Hall, New York, Mar. 28; Philadelphia, Apr. 1; Chicago, Apr. 17, 18.
Potter, Mildred.—Newark, Apr. 12; Newburg, Apr. 20; New York Oratorio Society,

New York, Apr. 25; Trenton, Apr. 30; Spartanburg, S. C., May 7, 8; Nashua, May 14, 15.
Reardon, George Warren.—Mt. Kisco, N. Y., Apr. 13; Brooklyn, Apr. 15; Mt. Vernon, N. Y., Apr. 20; Brooklyn, Apr. 21; Tarrytown, N. Y., May 8; Yonkers, N. Y., May 1.
Rennay, Leon.—Paterson, N. J., Apr. 28.
Ricker, Katherine.—Boston, Apr. 13.
Rogers, Francis.—New York, Apr. 16; Washington, Apr. 24.
Rumford, Kennerley.—Toledo, Apr. 17.
Sarto, Andrea.—Mt. Vernon, Apr. 14; Cleveland, Apr. 16; Hartford, Apr. 24; Saratoga, Apr. 28; Detroit, May 25.
Simmons, William.—Ridgewood, N. J., Apr. 12; Orange, N. J., Apr. 15; Southampton, N. Y., Apr. 16; Haverhill, Mass., Apr. 21.
Slezak, Leo.—Chicago, Apr. 11.
Sorrentino, Umberto.—Paterson, N. J., Apr. 13; Elizabeth, N. J., Apr. 17; New York (Waldorf-Astoria), Apr. 23; New York, Apr. 25 (Astor); Providence, R. I., Apr. 30.
Stevenson, Lucille.—Milwaukee, May 5.
Sundelius, Mme. Marie.—Boston, Apr. 14; New York (Harlem Philharmonic Soc.), Apr. 16; Quincy, Mass., Apr. 21; Boston, Apr. 23; Cambridge, Mass., Apr. 24; Minneapolis, June 8-11 (Swedish Festival).
Thompson, Edith.—Brooklyn, N. Y., Apr. 22.
Thornton, Rosalie.—New York, Apr. 15; Boston, Apr. 22, 23.
Trnka, Alois.—New York, Apr. 14; Princess Theater, New York, Apr. 19; New York, Apr. 21.

CULP-BACHAUS RECITAL

Singer and Pianist Bring Denver Subscription Series to a Close

DENVER, March 27.—Robert Slack brought his series of subscription concerts to a brilliant close last evening by presenting Julia Culp and Wilhelm Bachaus in joint recital at the Auditorium. When Mme. Culp first appeared here a year ago she was recognized by every one of discriminating judgment as a singer of exalted powers, and so her ovation last evening began with her first appearance on the stage. Although suffering from a cold that would have prevented the average singer from appearing at all, her wonderful vocal mastery enabled her to sing her program with no other revelation of her handicap than a slight huskiness in the lower tones. Her program was not, to my mind, as intrinsically interesting as the one she presented a year ago. The Beethoven songs were interesting in performance rather than in content. However had she sung nothing besides the four Schubert songs and the charming old French melody, "Mignonnette," the evening would have been memorable. Coenraad V. Bos again proved himself a master accompanist.

Mr. Bachaus, who won many admirers upon the occasion of his first Denver appearance a few weeks ago, was warmly welcomed last evening. He played as his first number the Rachmaninoff Prelude and succeeded in giving to it an individual reading. The Mendelssohn Rondo Capriccioso followed, and at his second appearance on the program he played the interminable Brahms Variations on a Paganini Theme. Later he played the F Sharp Romance of Schumann and two Chopin numbers. He played with much less enthusiasm than at his previous appearance.

J. C. W.

CLOSING PEABODY RECITAL

Emmanuel Wad in Fine Program—Strube's Good Results with Orchestra

BALTIMORE, April 4.—Emmanuel Wad, the pianist, brought the series of Friday afternoon recitals at the Peabody to a brilliant close yesterday afternoon. His playing of the Beethoven sonata, op. 53; two groups of Chopin études, from op. 10 and 25, twenty-four études at one sitting, and four modern compositions, among which his original Étude in G Sharp Minor appeared to fine advantage, disclosed unique interpretative powers. His playing of the Chopin études was not only a technical *tour de force*, but held considerable interest in the marked poetic outlines.

Gustav Strube, who has recently taken charge of the Students' Orchestra at the Peabody Conservatory, deserves much credit for the big strides which this body of players has made, as evidenced at the second concert of the season on April 2. A wonderful improvement was noted since the first concert earlier in the season. The program consisted of the "Egmont" Overture of Beethoven, Suite of Bach, Vorspiel to the third act of "Lohengrin" and the Schumann piano concerto, the solo part of which was admirably played by Katie Bacon, a young English girl who is a pupil of Arthur Newstead, the new member of the faculty. After the con-

Webster, Carl.—Lawrence, Mass., Apr. 13.
Wells, John Barnes.—Passaic, N. J., Apr. 14; Jersey City, Apr. 17; Elmira, N. Y., Apr. 22; New York, Apr. 30; Hartsville, S. C., May 6 and 7; Englewood, N. J., May 12.

Werrenrath, Reinald.—New Orleans, Apr. 14; Commerce, Tex., Apr. 18; St. Louis, Apr. 24; New York (Waldorf-Astoria), Apr. 29; New York (Astor), Apr. 30; Geneva, N. Y., May 1; Syracuse, N. Y., May 4, 5; Ann Arbor, Mich., May 16; Waterbury, Conn., May 22; Montclair, N. J., May 29.

Wheeler, William.—Southampton, L. I., Apr. 16; Easton, Pa., Apr. 23; Orange, N. J., Apr. 24; Mt. Kisco, N. Y., Apr. 29; New York (University Glee Club), Apr. 30.

White, James Westley.—Boston (Copley-Plaza), Apr. 15.

Williams, Grace Bonner.—Boston, Apr. 12.
Ysaye, Eugen.—Carnegie Hall, New York, Apr. 18.

Orchestras, Quartets, Chorus, Etc.

Banks Glee Club.—Carnegie Hall, New York, Apr. 16.

Chicago Symphony Orchestra.—Bloomington, Ill., Apr. 13; Cleveland, Apr. 14; Ft. Wayne, Apr. 15; Chicago, Apr. 17, 18; Milwaukee, Apr. 20.

Gamble Concert Party.—Albuquerque, N. M., Apr. 11; Roswell, N. M., Apr. 13; Carlsbad, N. M., Apr. 14; Amarillo, Tex., Apr. 15; Plainview, Tex., Apr. 16; Canadian, Tex.,

certainly the little pianist received generous and well warranted applause.

The sixth manuscript night of the current season was given at the Florestan Club on March 31. A sonata for flute and piano by Wilberforce G. Owst, dedicated to Frederick H. Gottlieb, played by Mr. Gottlieb, flutist, and George F. Boyle, pianist, has in it many refreshing moments; the melodic treatment is simple, delicate and well suited to the instrument. A brace of seven songs in English and German, by Theodore Hemberger, sung by Stephan Steinmüller, baritone, accompanied by the composer, contained many moods and interesting harmonic substance. Robert L. Paul's Suite for 'cello and piano, played by Alfred Furthmaier, 'cellist and the composer, is written in pleasing vein. With his two ballades for the piano George F. Boyle presents much that is harmonically new, and an amazing wealth of color and atmosphere.

F. C. B.

GALA KUNWALD FINALE

Cincinnati Ovation for Conductor, His Orchestra and Gerville-Réache

CINCINNATI, April 5.—The Cincinnati Symphony season came to a close last night with a brilliant concert presented by Dr. Kunwald and his men. Scarcely an unoccupied seat was to be seen in the house and the audience expressed its admiration for the conductor and the orchestra with overwhelming applause. The last program was thoroughly delightful and satisfactory. It began with Bach's Suite No. 3, which was admirably played by the orchestra. An added feature of interest was the Air for the G String. The Four-Character Pieces of Arthur Foote after the "Rubaiyat" of Omar Khayyam, comprised one of the successes of the entire season. After both concerts there were many expressions of appreciation for the work. Beethoven's Eighth Symphony was warmly received, the audience bestowing well merited applause on conductor and orchestra alike.

In the soloist of the series Mme. Jeanne Gerville-Réache, her first appearance in Cincinnati, the audience met with a genuine musical pleasure. Vocally Mme. Gerville-Réache is well endowed with a contralto of Scalchi-like quality, an exceptionally wide range, rare personal charm and strong dramatic power. Her first aria, "Divinités du Styx," from Gluck's "Alceste," did not give entire evidence of her artistic equipment, but "O Mon Fils" from "The Prophet" established her as a singer of authoritative powers, while her encore, "My Heart at Thy Sweet Voice," gave her wide opportunity.

Mme. Weingartner Makes Her New Haven Début as "Tosca"

NEW HAVEN, CONN., March 25.—The season of grand opera in New Haven came to a close on Tuesday evening at the Hyperion Theater with the presentation of Puccini's "Tosca." Lucille Weingartner, who has not been heard before in New Haven, displayed great dramatic power in the title rôle, rising to magnificent emotional heights. Zenatello, as Cavaradossi, was in excellent voice, and Vanni Marcoux sang and acted the vindictive Scarpia with telling realism.

W. E. C.

Apr. 17; Wellington, Kan., Apr. 18; Conneaut, O., Apr. 20.

Jacobs Quartet, Max.—Duluth, Minn., Apr. 14.

Manhattan Ladies' Quartet.—Maplewood, N. J., Apr. 22; Hoboken, N. J., Apr. 24; New Haven, Conn., May 1; New York City, May 9.

Oratorio Society of New York.—Carnegie Hall, New York, Apr. 25.

Sinsheimer Quartet.—New York (Waldorf-Astoria), Apr. 18.

Witzel Trio.—San Francisco, May 4.

Zoellner Quartet.—Washington, Apr. 11; Red Springs, N. C., Apr. 13; Lincoln, N. C., Apr. 16; Grenada, Miss., Apr. 20; Columbus, Miss., Apr. 21; Tuscaloosa, Ala., Apr. 22; Birmingham, Ala., Apr. 23; Auburn, Ala., Apr. 24; Ft. Smith, Ark., Apr. 27; Warrensburg, Mo., Apr. 29.

St. Paul Symphony Orchestra.—Cheyenne, Wyo., Apr. 11; Pueblo, Col., Apr. 12; Colorado Springs, Apr. 13; Newton, Kan., Apr. 14; Abilene, Kan., Apr. 15; Salina, Kan., Apr. 15; Manhattan, Kan., Apr. 16; Ottawa, Kan., Apr. 17; Chanute, Kan., Apr. 18; Parsons, Kan., Apr. 20; Independence, Kan., Apr. 21; Tulsa, Okla., Apr. 22; Little Rock, Ark., Apr. 23; Muskogee, Okla., Apr. 24; Norma, Okla., Apr. 25; Shawnee, Okla., Apr. 26; Blackwell, Okla., Apr. 27; Enid, Okla., Apr. 28; Winfield, Kan., Apr. 29; Lawrence, Kan., Apr. 30; Tarkio, Mo., May 1; Maryville, Kan., May 2; Dubuque, Ia., May 4; Appleton, Wis., May 5 and 6; Oshkosh, Wis., May 7 and 8; Streator, Ill., May 9; Peoria, Ill., May 10.

ZOELLNERS PLAY NEW WORK

Manifold Beauties Revealed in Hearing of Dohnanyi Quartet

That the talented family comprising the Zoellner Quartet has achieved a high standard of musicianship was proved anew by its concert at Æolian Hall, New York, on March 31, when the program was finely presented.

Beethoven's Quartet, op. 18, No. 3, opened the evening. Particularly well played was the *andante con moto* and the *Presto* was a blithe, frolicsome conception. Two movements from César Franck's beautiful D Major Quartet followed. Both were exquisitely played and the mystic character of the *scherzo* formed a fine contrast with the quiet nocturnal beauty of the *larghetto*.

An unfamiliar Quartet in D Flat Major by Ernst von Dohnanyi closed the program. A first hearing of this work reveals manifold beauties, although its form is not irreproachable. An introductory *andante* leads suddenly into an *allegro* of most original character. The second movement, *presto acciaccato*, is an agitated episode full of whirling figures and strange harmonies. 'Cello players will view their part with despair. Joseph Zoellner, Jr., played it with a surety born of conscientious study, although he does not draw a particularly big tone from his instrument. The last movement is in varied moods. A superbly harmonized *adagio* of religious character is abruptly halted by a passionate episode in a minor key. A recapitulation occurs and the close is distinguished by a heavenly viola solo. It is a quartet which will repay the most searching study.

B. R.

RHODE ISLAND CLUBS MEET

President Faunce Urges Municipal Auditorium for Providence

PROVIDENCE, April 2.—The annual meeting of the Rhode Island Federation of Musical Clubs was held in Manning Hall, Brown University, on Monday evening, when the history of the federation during the last two years was read by the secretary, Mary E. Davis. Dr. W. H. P. Faunce, president of Brown University, spoke of the great musical advance which Providence has made in the last ten years, but he mentioned the urgent need of a municipal concert auditorium here, and cited the cases of Portland and Springfield.

G. F. H.

Walter Henry Hall to Give Première Hearing of "Mystic Trumpeter"

Walter Henry Hall, professor of choral music at Columbia University, and conductor of its University Chorus, will devote the Spring concert of this organization on Wednesday, April 15, to the first performance in America of Hamilton Harty's "The Mystic Trumpeter," and a revival of Handel's "Acis and Galatea."

Horatio Cornell will be the soloist in this work. The other soloists will be Mme. Cecile Talma, soprano; Dan Beddoe and Nicolas Douty, tenors, and T. Foster Why, bass. A symphony orchestra of sixty men will assist.

DIVA DEDICATES MUSIC FESTIVAL HALL FOR BIG EXPOSITION TO REVEAL PERILS OF GERMAN STAGE

Mme. Tetrzzini Turns First Earth for Wonderful Auditorium Planned in San Francisco—Unique Features of Mammoth Coliseum—Great Pipe Organ and New Lighting System Promised

SAN FRANCISCO, April 1.—San Francisco will be the center of the world's musical interest next year. It will be the artistic, commercial, educational, scientific and a number of other kinds of center as well, but from the musical viewpoint particularly it will be the scene of an unprecedented series of festivals.

As part of the program of the Panama-Pacific International Exposition there will be recitals by the famous choral societies of European and other countries; by the principal symphony orchestras and the like. Choruses of children from all over the world will be heard and the 1915 Eisteddfod will be held there.

These are but instances, given to suggest the musical importance of the exposition. Some of the events will take place in the Auditorium erected at an expense of \$1,300,000 by the exposition in San Francisco's Civic Center but by far the larger part of them will be in the specially constructed Festival Hall.

Every detail of this building has been planned in accordance with its purpose, and with an especial appropriateness it was commenced and the site dedicated by Mme. Luisa Tetrzzini. The actual ground breaking was done by the prima donna herself on Tuesday, March 24. The event was one of great interest in San Francisco, the city which always thinks of Tetrzzini as "our Luisa."

The diva was delighted at having the honor of starting the building. At the appointed time and place she took a workman's shovel in hand, vigorously put her foot to the blade and turned several shovelfuls of earth. "To Music I dedicate this site," she said.

Following the dedication Mme. Tetrzzini made a tour of the exposition grounds and inspected the great exhibit palaces which have reared their majestic domes and portals where a short time ago was nothing but a salt marsh.

She was entranced with the boldness and beauty of the artistic scheme, which is to make the exposition one harmonious picture, and expressed particular interest in the wealth of sculpture with which the buildings and courts will be ornamented. The sculptured figures and the method of casting and enlarging was explained to her by Lentelli, the sculptor, who with many others of note is engaged in the sculptural decoration of the exposition.

The actual construction work on Festival Hall will be undertaken within a few weeks. The floor space of the building will be more than 57,400 feet and the height of the dome 204 feet. As the building is to be the scene of so many recitals and gatherings of a multitude of musical and other societies, especial attention is to be paid to the acoustics and the lighting. The illumination system in fact will be altogether unique. The interior will be lighted entirely from beneath the floor by a system of search-



Mme. Tetrzzini Turning First Earth at the Dedication of the Site of Festival Hall at the Panama-Pacific International Exposition

lights and mirrors, the beams being thrown through a three-foot aperture concealed in the floor and diffused through the building in such a manner that the source of the light and the beams themselves will be invisible.

One of the principal features of the building, and of the exposition for that matter, will be the installation of a

mammoth pipe organ. It will be seventy-one feet high, forty feet wide and twenty feet deep and will have 113 stops and five keyboards. It will be the equivalent of six individual organs. An auxiliary echo organ will be placed in the dome of the building. For the operation of this great instrument a thirty-five horsepower electric motor will be required.

Mc CORMACK DRAWS HUGE METROPOLITAN AUDIENCE

Irish Tenor Breaks Season's Attendance Records and Satisfies a Heavy Demand for Encores

Astonishing proof of the popularity of John McCormack, the Irish tenor, was given at the last Sunday evening concert at the Metropolitan Opera House. It was said on good authority that the audience was the biggest of all the season, Caruso nights not excluded. There never was a subway train more crowded than the space allotted to the "standees" and such a thing as a vacant seat was nowhere visible.

Mr. McCormack exhibited his usual genial spirit and vocal saccharinity and sent his hearers into ecstasies of delight. He sang a "Don Giovanni" aria and added an encore, and in the second part of the program offered "In Fanaid's Grove" and "The Next Market Day," both arranged by Hughes, and Robinson's "The Snowy Breasted Pearl," which he pronounced "Par-rl." However, his enunciation, as a whole, was a delight in its clarity. His audience would not let him rest until he had added five encores.

Maria Duchène, contralto of the Metropolitan, sang a Meyerbeer and a Massenet aria delightfully, and there were

several numbers offered by Neida Humphrey, a soprano hitherto unknown. She is not yet ready for a Metropolitan appearance, but she exhibited some agreeable high notes.

Among the orchestral offerings much interest was manifested in a rhapsody by Miersch on motives from the songs and dances of the Ute Indians of Colorado. Mr. Miersch is a former 'cellist of the Metropolitan orchestra. His work is not strikingly original, but its melodies are altogether pleasing. Adolf Rothmeyer conducted the orchestra.

Donna Easley Soloist with Hoboken Deutscher Club

Donna Easley, the young American soprano, won high honors as one of the soloists at the musical and dramatic entertainment of the Deutscher Club of Hoboken on March 28. Others on the program were Alexander Bloch, violinist; Paul Kefer, 'cellist, and G. A. Randegger, pianist. Miss Easley has sung in numerous club and charity concerts during the season with unvarying success. One of her recent engagements was for a musicale at the home of Mr. and Mrs. D. Schuyler Bennet, of Brooklyn, in which she appeared with George Bruhns, composer-pianist. Miss Easley sang an aria from Bellini's "Puritani" and songs by Grieg, Hawley, Greco and Spross.

Prize Offered for Novel Warning Young Girls and Men of Unhappy Conditions

BERLIN, March 25.—As a means of warning girls and young men against the dangers and temptations to be encountered on the German stage, the Association of Actors and Actresses of the theaters of Hamburg and Altona has offered a prize of \$750 for a novel that will paint conditions in their true colors. The idea of the association is to discourage the vast number of young men and women who are eager to enter an already overcrowded profession and who have no conception of the miseries and starvation salaries that are likely to fall to their lot. It is believed that a thrilling novel that does not mince matters will answer this purpose best.

There are many experienced stage people in Germany already out of employment and two-thirds of those employed receive salaries of \$50 a month or less. This refers to the theater, but conditions in the opera are not much better. There are many would-be prima donnas who get only \$25 to \$37 a month and the singers of principal rôles in some of the smaller German municipal opera houses get only \$1,500 for the season. For these positions the competition is necessarily severe. The average pay of chorus girls is \$450 for the season.

Despite these conditions, the number of persons trying to make a stage career is ever increasing, and it is to discourage those who have not exceptional talent that the Hamburg association is acting.

SAVANNAH CLUB RIVALRY

Singing Club Denies It Was Organized to Disrupt Older Body

SAVANNAH, GA., April 2.—The general desire for special music study has manifested itself in the formation of several small clubs. The Opera Study Club, now in its third year and composed of professionals and students, limits its membership to sixteen. The Musical Study Club, of the younger set, in its second year, is limited to twelve members. The Singing Club, in its first year, is composed principally of experienced church singers and has organized to study choral and operatic works, the membership limited to twenty.

Nearly all the members of the above-named clubs are active members of Savannah Music Club, the parent organization. It seems therefore remarkable that the Singing Club should be singled out in a newspaper report as the one club organized to "break up the Savannah Music Club." Upon hearing this report, at its last meeting, the Singing Club's members took occasion to go on record in denial of such rumor. One of its organizers said: "It is believed that this rumor originated with a small coterie of musical persons who persistently disparage every effort which they themselves do not originate or control."

T. I.

Gustaf Bergman Re-engaged by Century

Gustaf Bergman, the Swedish tenor, has been re-engaged for next year by the Century Opera Company, his contract calling for a season of thirty-five weeks.

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